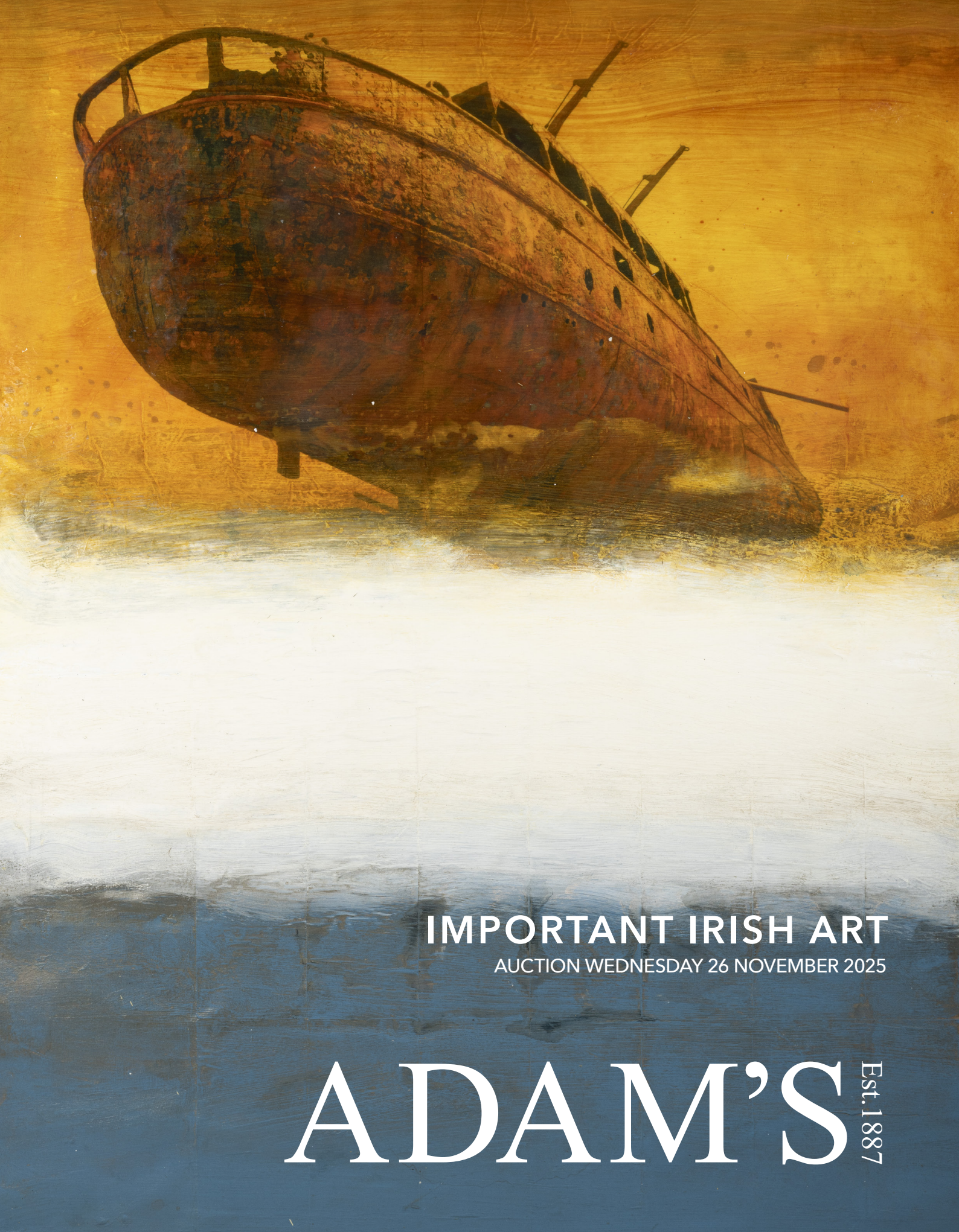




IMPORTANT IRISH ART

AUCTION WEDNESDAY 26 NOVEMBER 2025

ADAM'S Est. 1887



Front cover : Lot 20
Back cover : Lot 8
Inside front : Lot 1
Opposite: Lot 12
Inside back : Lot 5

Hughie O'Donoghue
Camille Souter
John Doherty
Gerard Dillon
Edward McGuire



Important Irish Art

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Important Irish Art

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Important Irish Art

AUCTION

Wednesday 26th November 2025 at 6.00pm

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Sunday 23rd November

2.00pm–5.00pm

Monday 24th November

10.00am–5:00pm

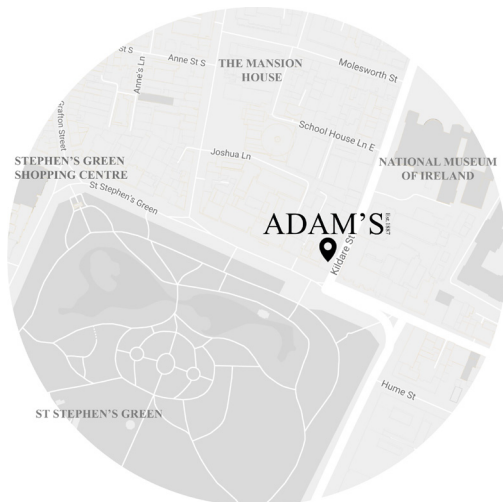
Tuesday 25th November

10.00am–5:00pm

Wednesday 26th November

10.00am–4:00pm

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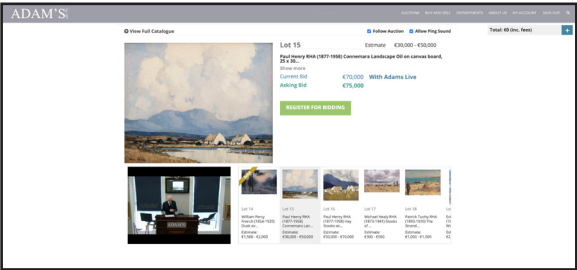
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2.

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All purchases must be paid for no later than Friday 28th November 2025. Please contact a member of staff to arrange collection/delivery of your purchases. Auctioneers commission on purchases is charged at the rate of 25% (inclusive of VAT). Terms: Bank Transfer, Debit or Credit Card via our payments processor STRIPE. Non EU card types will be subject to an additional 2% of the invoice total. We accept cash to a maximum of €10,000 per person in any 3-month period. Bank transfer details are displayed in your invoice communications from Adam's or are available on request. For payments by bank transfer please ensure all bank charges are paid in addition to the invoice total, in order to avoid delays in the release of purchases. Goods will only be released upon clearance through the bank of all monies due.

3.

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Lots marked * are to be sold whilst subject to Temporary Admission (Import) regulations. For purchasers based in the Republic of Ireland - the hammer price will be subject to import VAT at the reduced rate, currently 13.5%, and the Buyer's Premium will be subject to VAT at the standard rate, currently 23%. For purchasers outside of the Republic of Ireland, please contact our Accounts Department for further details.

4.

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5.

ABSENTEE BIDS

We are happy to execute absentee or written bids for bidders who are unable to attend or bid online themselves and can also arrange for bidding to be conducted by telephone. However, these services are subject to special conditions (see conditions of sale in this catalogue). All arrangements for absentee and telephone bidding must be made before 5pm on the day prior to sale. Bidding by telephone may be booked on all lots. Early booking is advisable as availability of lines cannot be guaranteed.

6.

ACKNOWLEDGMENTS

We would like to acknowledge, with thanks, the assistance of Aidan Dunne, Dickon Hall, Dr David Caron, Dr Denise Ferran, Niamh Corcoran, Dr Róisín Kennedy and Adam Pearson in the preparation of this catalogue.

7.

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1
JOHN DOHERTY (B.1949)

The Full Conundrum (1999)

Acrylic on paper, 30 x 46cm (11¾ x 18¼")
 Signed, inscribed and dated (19)'99

€ 3,000 - 5,000



2
CHARLES BRADY HRHA (1926-1997)

Book

Oil on canvas, 26.5 x 34.5cm (10½ x 13½")
 Signed

€ 2,000 - 3,000

3
HECTOR MCDONNELL RUA (B.1947)

Tullynally Window and Armchair (2016)

Oil on canvas, 35 x 28cm (13¾ x 11")
 Signed; also signed, inscribed and dated 2016 verso

Provenance: With James Wray Gallery, Belfast, label verso

€ 1,000 - 1,500





4
MAINIE HARRIET JELLETT (1897
- 1944)

Abstract Composition

Gouache, 26 x 10.5cm (10¼ x 4")

€ 3,000 - 5,000



5

EDWARD MCGUIRE RHA (1932-1986)**Barn Owl (1984)**

Oil on board, 24.5 x 30cm (9½ x 11¾")

Signed with initials and dated (19)'84; also signed, inscribed and dated 1984 verso

€ 6,000 - 8,000



6
PATRICK PYE RHA (1929 - 2018)

Agony in the Garden (1963)

Oil on board, 65 x 18.5cm (25½ x 7¼")
 Signed; also signed and inscribed verso

Provenance: With Ritchie Hendriks Gallery, Dublin, label
 verso

€ 600 - 1,000



7
PATRICK COLLINS RHA (1911-1994)

Landscape with Cottage (1965)

Oil on board 40 x 50cm (15¾ x 19½")

Signed

Provenance: With The Tom Caldwell Gallery, Belfast, label verso; Collection Patrick J. Murphy, Dublin; with Peppercannister Gallery, Dublin, label verso; with The Frederick Gallery, Dublin, label verso, from whom purchased by the present owner.

€ 10,000 - 15,000

8

CAMILLE SOUTER HRHA (1929-2023)**Training Five Souls on Board (1979)**

Oil on paper, 51 x 69cm (20¾ x 27¼")

Signed and dated 1979; also signed and inscribed verso

Provenance: With Taylor Galleries, Dublin, label verso

Exhibited: Sligo, *Camille Souter Retrospective*, Model Arts and Niland Gallery, 24 April - 2 June 2001;
Dublin, RHA Gallery, 12 July - 26 August 2001

Literature: 'The Mirror in the Sea, Camille Souter' by Garrett Cormican, 2006. cat. 369, p.143 (illustrated)

€ 25,000 - 35,000

This painting is one of a series by Camille Souter inspired by flight. The title *Training Five Souls on Board* is mysterious. Is it referring to the commercial passenger jet landing perpendicular to the viewer, an unseen craft that has left two plumes of vapour just above the end of the runway, or another small unseen craft that is about to turn onto the runway and take off after another that has just flown out of view? The white rectangles in the immediate foreground suggest we are positioned at the threshold of the runway waiting for the commercial craft in the distance to pass perpendicular to us before we take off. There is excitement but also danger. The number of souls on board is a phrase many of us will have heard when a plane crash is reported "all 200 souls on board perished" etc. However aviators also refer to the number of "souls on board" to distinguish how many living people they are carrying, from human remains they may be repatriating, dead bodies for burial by their families. And why five? Was Souter thinking of her five children or something else (e.g. a co-pilot, air hostesses etc)? We don't know.

For me, one of the most wonderful aspects of this work is how with relatively simplified, minimal, pared down abstract forms Souter can generate so much energy and possi-

ble interpretations. The sky is an almost monotone grey save for two puffs of vapour/ clouds and a commercial airliner whose nose is conspicuously dipping lower towards the ground. Landing and take off are implied rather than seen. The contrast between the low saturation of the grey sky makes the green of the grass either side of the runway incredibly vibrant and the lighter shade of yellowy green towards the horizon suggests some light is breaking through. Metaphorically it seems to imply an escape from grey cloudy whether to a sunnier climate or is it just that the artist is about to soar above the clouds? We know Souter learned to fly. Was this a view from the cockpit as she prepared to take off?

Compositionally this work bears comparison with another work in this series dated one year later and acquired by the Irish Museum of Modern Art. In some ways, this one is the more dynamic of the two. The triangular shape of the patch of grass on the right of this work leads me to believe our viewpoint is shifting. As we move onto the runway from the left the perspective of the runway would change so that it would be almost the same as that in the IMMA work.

Garrett Cormican, October 2025





9
BASIL BLACKSHAW HRUA HRHA
(1932-2016)

The Bridge

Oil on board 29 x 29cm (11½ x 11½")
 Signed

Provenance: Michael Flanagan, Emer Gallery, Belfast who acquired the painting directly from the artist, and from whom purchased by the present owner

€ 1,000 - 1,500



10
BASIL BLACKSHAW HRUA HRHA
(1932-2016)

The Lagan

Oil on board 29 x 26.5cm (11½ x 10½")
 Signed

Provenance: Michael Flanagan, Emer Gallery, Belfast who acquired the painting directly from the artist, and from whom purchased by the present owner

€ 1,000 - 1,500



11
BASIL BLACKSHAW HRUA HRHA (1932-2016)

Country House

Oil on canvas, 50 x 60cm (19½ x 23½")

Signed

Exhibited: Hillsborough, Co Down, Hillsborough Castle, State Drawing Room, *Irish Art*, 1st May 2018 - 30th April 2020

€ 6,000 - 8,000

The motif of houses appeared more notably in Basil Blackshaw's later work than in paintings of the 1960s and 1970s, although in the present painting it is integrated within the landscape in an almost architectural manner that demonstrates his interest in Cézanne at this period. While these buildings were often imposing structural elements within Cézanne's work, Blackshaw includes the cottage almost as a peripheral element within the painting, but this is deceptive. The abruptly foreshortened walls, the angle of roof and the exaggerated turn of the road, create a complex foreground space, with the tree that stretches across the canvas connecting this plane with the distant landscape, its blues and autumnal tones picked out across the landscape.

Blackshaw's views across the Lagan Valley, from outside Lisburn, often seem to be exercises in exploring and describing space, but the house in the present painting introduces a more personal sense of scale and even, perhaps, a rather autobiographical mood, as one becomes more conscious of the artist's place within the landscape where he lived.

12

GERARD DILLON (1916-1971)**Inishmore Lads**

Oil on board, 40 x 32.5cm (15¾ x 12¾")

Signed

Provenance: with J. Leger & Son, 13 Old Bond St., London, September 1945, gallery label verso;
Private Collection, Dublin

€ 15,000 - 20,000

A newspaper cutting on the back of the painting reviewing the exhibition in London reflects on the Irish artists work which included Dillon, George Campell, Patrick Hennessy and Pamela Matthews. 'There is no Irish blarney about such paintings, they are unambitious but honestly and sensitively executed.' And of Dillon's work more directly 'Mr Dillon drawing bluntly and straightforwardly.'

During the 1950s, depictions of the more 'isolated' West of Ireland were well received by critics and buyers alike. The paintings suggested, at least to the outside viewer, that these landscapes and communities were untouched by the more modern ideals and practices in other parts of Ireland. Thus, the culture came to stand for a lost 'Irishness' that was pined for by the romantics.

However, Dillon and some other artists of the period, strived for that sense of straightforwardness and honesty in their depictions. Particularly in his portraits of island people, he expresses a deep respect for them. In the works, while the locals who modelled for his portraits seem somewhat uncertain of the artist, as a stranger in their community, Dillon also evokes their keen sense of independence and self-reliance which was learned from a young age.

The two young men, possibly brothers, stand barefoot, wearing short cropped trousers and woollen jumpers. They adopt slightly different positions, the older boy more relaxed with his hands in his pockets, the other more awkward and self-conscious, his hand curled into fists with nervous energy. They stand along the shore line, with fields in the distance and white washed thatched stone cottages dotting the horizon line. This work is reminiscent of another islander portrait by Dillon, *Moonstruck Youth* (sold in these rooms, 2019) who also stands before an inky blue moonlit sky.

Clothes were made by hand, passed down between siblings, shared and mended as is evident on the older boy's blue trousers with a brown square patch on the knee. The traditional woollen jumpers were knitted by women on the island, mothers, sisters and wives of the young men to wear while out fishing on the Atlantic. The patterns functioned as a distinct identifier of different communities on the islands. The traditional woven pattern on the figures' white jumper, of stripes and swirls is created by Dillon using the pointed end of the brush, scraping into the paint and heightening both the material handmade quality of the clothing and the physical quality of the painted surface.

Niamh Corcoran, October 2025



13

MARY SWANZY HRHA (1882-1978)

Cubist Landscape

Oil on canvas, 45.5 x 65cm (18 x 25½")

Stamped with atelier signature; also stamped on stretcher verso

Provenance: The estate of the artist, 1991; Private Collection, Dublin

€ 20,000 - 30,000

Painted during one of Mary Swanzy's extended periods abroad, this vivid and structurally complex landscape reveals the artist at the height of her engagement with Cubism. The scene—of terraced hillsides, slender trees, and sunlit slopes—appears to shimmer as though viewed through a prism. Planes of colour overlap and dissolve, translating the distinctive forms and atmosphere of the south of France into a modernist language of abstraction and rhythm.

Swanzy was among the most pioneering and internationally aware Irish artists of her generation. Born in Dublin and educated at Alexandra College, she trained at the Metropolitan School of Art before moving to Paris in 1905, where she studied at the Académie de la Grande Chaumière and the Académie Colarossi. There she absorbed the radical innovations of the early twentieth century—particularly those of Picasso, Braque, and the Section d'Or group—and began to develop her own distinctive interpretation of Cubism.

By the 1920s, Swanzy had travelled widely through Europe and beyond, working in Samoa, Hawaii, and the South of France. Each setting enriched her visual vocabulary, infusing her geometric compositions with warmth and colour. In the present work, her mastery of spatial construction is matched by a lyrical sense of light and atmosphere. The fractured forms of tree, field, and hillside pulse with Mediterranean heat, the natural world rendered both crystalline and alive.

Though for many years her work remained under-recognised in Ireland, Swanzy's reputation has grown steadily since her death. Today she is acknowledged as one of the first Irish artists to engage fully with Cubism and to adapt its principles to her own poetic vision. *Cubist Landscape* exemplifies her singular achievement: an artist who united intellectual rigour and expressive freedom, creating a body of work that stands at the forefront of Irish modernism.





14
MAY GUINNESS RHA (1863-1955)

Le Chapeau Rouge

Watercolour, 28.5 x 20cm (11 x 8")

Provenance: From the Collection of the late
Bruce Arnold

€ 2,000 - 3,000



15
HARRY KERNOFF RHA (1900-1974)

Village Scene with Church and Bus (1937)

Watercolour, 27 x 35cm (10½ x 13¾")
Signed and dated (19)'37

€ 1,500 - 2,500



16
HARRY KERNOFF RHA (1900-1974)

Swings (1930)

Watercolour, 41 x 51.5cm (16 X 20")
 Signed and dated (19)'30

**The proceeds of the sale of this painting are
 being donated to the St. Vincent de Paul charity.**

€ 6,000 - 8,000

17

COLIN MIDDLETON RHA RUA MBE (1910-1983)

Still Life (1940)

Oil on canvas, 51 x 61cm (20 x 24")
Signed and dated (19)40

€ 10,000 - 15,000

Still life was an unusual subject for Colin Middleton, and in a small way it bookended his career, with a number of still life paintings from the last couple of years of his life mirroring those he painted during the Second World War. This sense of the domestic is rare in his work; even Middleton's paintings of his wife, Kate, playing the piano or knitting, are formally analytical works, rather than demonstrating an interest in objects or interiors in themselves.

One could read Middleton's still life paintings as expressing a particularly personal sense of engagement with the day-to-day aspects of life with which his practice, beyond his constant habit of drawing from breakfast onwards, was rarely concerned. The later still life, painted in weakening health and near the end of his life, seem to suggest Middleton's pleasure in objects that were connected with family life, while the wartime paintings, similarly, could be read as seeking to record, and in some way preserve, the normal, pleasurable facts of life that were under threat and could no longer be taken for granted.

This work is likely to be *Still Life with Buttercups*, which was shown at the Belfast Museum and Art Gallery in 1943, as part of Middleton's first one-person exhibition. This much-discussed exhibition also included a number of Belfast

streetscapes, painted in a similar manner with repeated, carefully-arranged brushstrokes, and a restrained, generally naturalistic palette, into which colour and highlights were expressively introduced.

Painted around the time of the 1941 Blitz of Belfast and the death, in 1939, of Middleton's first wife, Maye, there is a suggestion of nostalgia and pathos within these works. Alongside the fragility, there is a sense of defiance in recording this domestic scene, with the flowers in this work perhaps a signal of hope, alongside the artist's pleasure in painting fruit that must have been rare at that time.

Intriguingly, Jane Middleton recalled that a similarly patterned vase was still being used in the family's house in Camden Street in the 1960s, but that the colours were different, suggesting that he had made this change so that it was more tonally appropriate for the present painting. In 1930s Belfast, there was a close connection between modernist artists and ceramicists and potters, some of whom Middleton exhibited alongside in the 1934 Ulster Unit exhibition, and it is tempting to wonder if the vase was made by one of his contemporaries.

Dickon Hall, October 2025





18
BASIL IVAN RAKOCZI (1908-1979)

Dublin Rooftops

Oil on paper, 43 x 53cm (17" x 20¾")
 Signed

Provenance: From the Collection of the late Bruce Arnold

€ 3,000 - 4,000



19
BASIL IVAN RAKOCZI (1908-1979)

Gaiety Theatre Dublin (1940)

Oil on board, 39 x 53.5cm (15½ x 21")
 Signed

Provenance: From the Collection of the late Bruce Arnold

Exhibited: Dublin, Irish Museum of Modern Art, *The White Stag Group*, 2005, Cat. No. 66, illus.

€ 4,000 - 6,000

20

HUGHIE O'DONOGHUE RA (B.1953)

Night Cargo

Oil & mixed media on tarpaulin, 142 x 100cm (56 x 39¼ ")
Signed verso

€ 20,000 - 30,000

In the pre-shipping container age, tarpaulins were used to protect on-deck cargo from the elements. The impetus for the *Night Cargo* series of paintings was an invitation to create an exhibition for the Galway Arts Festival 2020, though the work was begun several years earlier and the inspiration was the approaching centenary of F.W. Murnau's 1922 silent film, *Nosferatu*. In the film, Bram Stoker's infamous count is called Orlok. The sinister Orlok arrives at a small German port on the ghost ship *Demeter* with a cargo of coffins. Murnau seizes on the metaphorical richness of Stoker's classic, making Orlok a mysteriously malign spirit, an expression of something intrinsically away with nature or humanity.

Hughie O'Donoghue was also engaging with the story's metaphorical potential, in line with his own preoccupations. The sea has been consistently central in his work, factually and symbolically. His *Demeter* is a real vessel that appears repeatedly in his paintings, part of his personal iconography: the wreck of the *Plassey*, a freighter that collided with Finnis Rock in rough weather and was grounded on Inis Oírr early in 1960, where it remains. The artist's father took him to see the wreck and

it made an indelible impression. During the years the painter was working on the project the world's misfortunes - climate change, economic crises, wars and forced migrations - seemed only to increase. "I always thought the film was an allegory of the First World War," O'Donoghue wrote, but, he points out "it was also made in the years following the Spanish flu epidemic." Strangely enough, a century on, as he was completing the *Night Cargo* paintings, the world experienced the covid pandemic.

Based between North Mayo and London, O'Donoghue is renowned for his painterly explorations of the human subject in the modern world, delving into questions of identity, memory and moral responsibility. Though he was born in Manchester, the families of both his parents were based in Ireland and this heritage has been central to his artistic development. His work is intimately related to the classical European tradition and draws extensively on personal and historical documentation and archives.

Aidan Dunne, October 2025





21
LOUIS LE BROCQUY HRHA (1916-2012)

August Strindberg (W632) (1982)

Watercolour 59 x 44cm (23 x 17¼")
Signed with initials and dated (19)'82

Provenance: With The Frederick Gallery, Dublin, label verso, June 1997, cat. No.55, where purchased by the present owner.

€ 12,000 - 16,000



22
LOUIS LE BROCQUY HRHA (1916-2012)

Seamus Heaney (1989)
Watercolour 57 x 41.5cm (22½ x 16¼")
Signed, inscribed and dated (19)'89 verso

Provenance: With The Frederick Gallery, Dublin, label verso, where purchased by the present owner.

€ 15,000 - 20,000

Táin - Cuchulainn in Warp Spasm (1999)

Atelier René Duché, Aubusson tapestry, 184 x 129cm (72½ x 50¾")
Signed and numbered 1/9 on label verso

€ 25,000 - 35,000

Louis le Brocquy's brush-and-ink illustrations for Thomas Kinsella's translation of the Irish mythological epic the *Táin Bó Cúailnge*, published by Liam Miller's Dolmen Press in 1969, rank as one of his finest graphic achievements. When Miller approached him, le Brocquy mulled over the best way to approach such a challenge, and his solution was ingenious. Like several other painters in the US and Europe at the time, he harnessed an Eastern, spontaneous, calligraphic technique, generating images that imbued the ancient tale with vibrant immediacy.

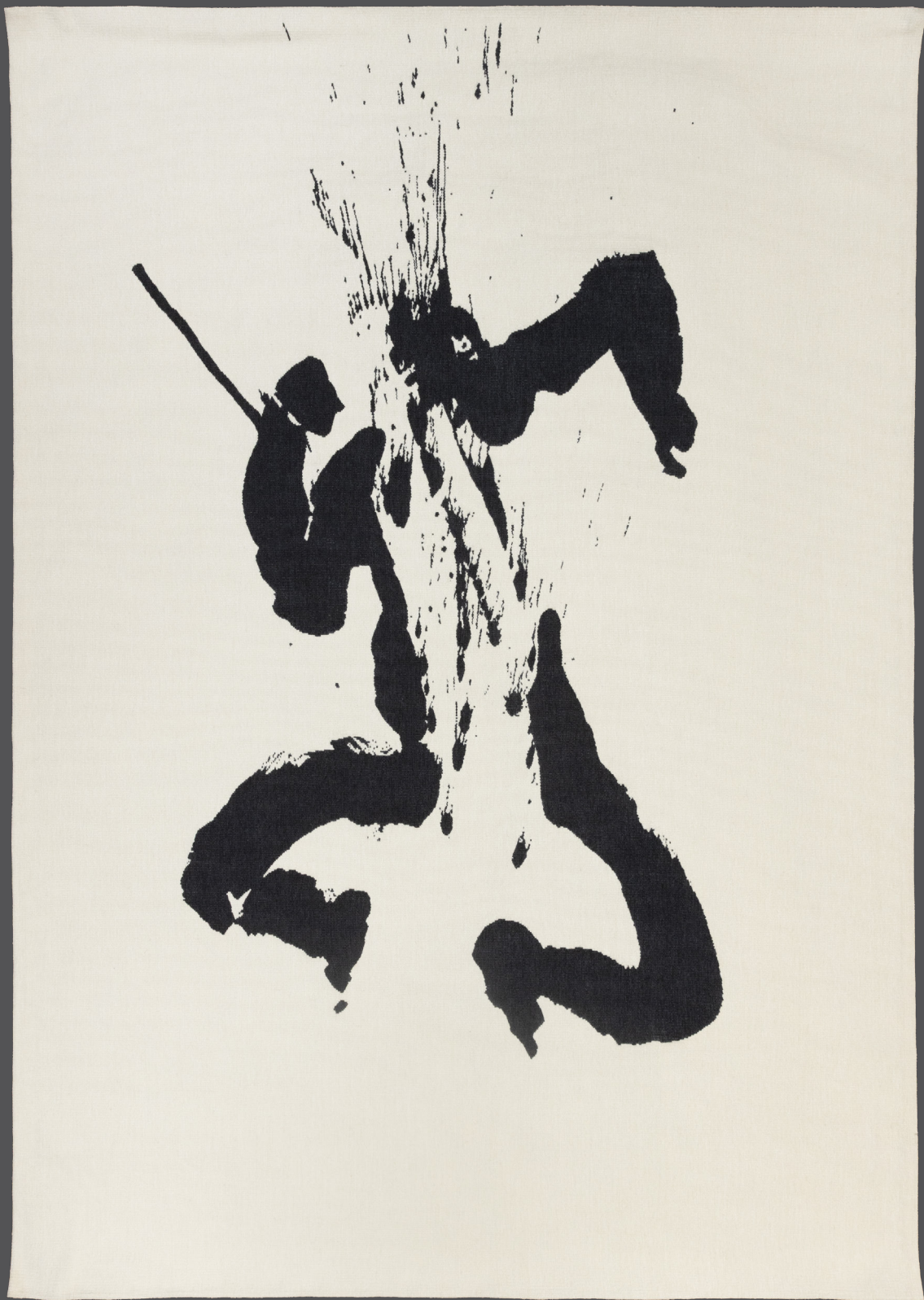
Even as he worked on the original drawings he wondered how the images would translate into lithography and tapestry. He had long been fascinated by tapestry as a medium. When Edinburgh Tapestry Weavers invited him to design a tapestry in 1948, he was keen to accept, and to work according to a classical, pre-Renaissance technique he'd learned from the great Jean Lurcat. He liked this method because of its absolute fidelity to the artist's intentions. He went on to work periodically with tapestry, forming an especially effective alliance with the renowned tapestry ateliers at Aubusson in France.

A commission to create a large-scale tapestry for the PJ Carroll & Sons building in Dundalk in 1970 led to an epic work, *The Táin*, woven by Aubusson, using several colours. When he later returned to the theme, in the 1990s, he looked to the original,

bold conception of using purely black and white. As well as producing the monumental *Army Massing* he created a number of smaller, though still substantial tapestries focussing on the figure of the super-heroic Cuchulainn. One of Cuchulainn's unique characteristics was that, when under pressure and in mortal peril, he experienced a transformative 'ríastrad' or 'warp-spasm' - not unlike *The Incredible Hulk* - becoming, in Kinsella's words "a monstrous thing, hideous and shapeless, unheard of," capable of wreaking havoc on his enemies.

Born in Dublin in 1916, Louis le Brocquy grew up to become one of the leading Irish artists of the 20th century. His love of painting triumphed over expectations that he would enter the family's oil refinery business and, encouraged by his mother Sybil, he set off to learn by studying the masters in the great galleries of Europe. Back in Ireland in the early 1940s, he quickly became a central figure in the fledgling Modernist movement. His early paintings, mostly of families and marginalised Traveller communities, gave way to studies of the isolated human presence throughout the 1950s. In the following decade he began a new series of works centred on the human head, leading on to the innovative, incisive portrait studies of Irish literary giants James Joyce, William Butler Yeats, Samuel Beckett and more, for which he probably remains best known.

Aidan Dunne, October 2025





24

MAURICE MACGONIGAL PPRHA (1900-1979)**Green Landscape, Connemara (above Shanaheever)**

Oil on board, 61 x 71cm (24 x 28")

Signed; also signed and inscribed verso

Provenance: With The Dawson Gallery, Dublin; Collection Anita Shelbourne; Private Collection, Dublin

€ 3,000 - 5,000



25

MAURICE MACGONIGAL PPRHA (1900-1979)

Strand, Fahamore(?) Co. Kerry (Mount Brandon)

Oil on board, 61 x 71cm (24 x 28")

Signed; also signed, indistinctly inscribed and with personal dedication from the artist, verso

Provenance: Private Collection, Dublin

€ 4,000 - 6,000



26

GEORGE K GILLESPIE RUA (1924 - 1996)

Storm Clouds, Co. Mayo

Oil on canvas, 60 x 90cm (23½ x 35½")

Signed; inscribed with title verso

€ 3,000 - 5,000



27
JAMES HUMBERT CRAIG RHA RUA (1877-1944)

The Potato Harvest

Oil on canvas, 51 x 61cm (20 x 24")
 Signed

€ 8,000 - 12,000



28

JAMES HUMBERT CRAIG RHA (1877-1944)**Antrim Coast**

Oil on canvas, 38 x 51cm (14¾ x 20")

Signed

€ 3,000 - 5,000



29
JAMES HUMBERT CRAIG RHA (1877-1944)

Lough Anure

Oil on canvas, 51 x 61cm (20 x 24")
 Signed

€ 4,000 - 6,000

30

PAUL HENRY RHA (1877 - 1958)**Coastal Landscape with Galway Hookers**

Oil on panel, 40 x 60cm (15¾ x 23¾")
Signed

Provenance: Collection of John A. Costello (1891-1976), former Taoiseach, thence by descent

€ 150,000 - 200,000

Paul Henry's paintings have long come to embody the visual essence of the west of Ireland. With their quietly monumental compositions, subtle tonal range, and masterly handling of light, they capture both the grandeur and simplicity of a landscape that for Henry represented the enduring spirit of Ireland itself.

Born in Belfast in 1876, Henry trained initially at the Belfast School of Art before moving to Paris in 1898 to study under Jean-Paul Laurens at the Académie Julian. There, he absorbed the tonal discipline and compositional restraint of French academic painting, while also encountering the work of Whistler, whose influence would remain profound throughout his career. Returning to Ireland in 1910 after a period in London, Henry and his wife, the painter Grace Henry, settled on Achill Island. The island's rugged coastline, ever-changing skies and unspoiled character provided the ideal subject for his contemplative sensibility.

The present work, dating from the 1930s, depicts a serene coastal scene—almost certainly along the Achill shoreline—with two sailboats gliding on a silvered sea beneath a vast canopy of cloud. The low horizon and rhythmic contour of the dark rock outcrop exemplify Henry's compositional clarity, while his restrained palette of soft greys, creams, and muted browns heightens the sense of calm isolation. The two distant sails serve as quiet punctuation within the elemental expanse, evoking the timeless relationship between man and nature along Ireland's Atlantic edge.

By the time this painting was executed, Henry's reputation as the foremost interpreter of the Irish landscape was firmly established. His depictions of the west—at once modern in their structural economy and deeply romantic in spirit—had come to define the emerging image of the nation in the early decades of independence. His work appeared on posters for the London Midland and Great Western Railway, bringing an idealised vision of Connemara and Achill to an international audience, and his influence on successive generations of Irish painters was profound.

Of particular note is the painting's distinguished provenance. It is believed to have been purchased directly from the artist by John A. Costello, later twice Taoiseach of Ireland (1948–51 and 1954–57). Costello, a noted connoisseur and supporter of Irish art, is said to have acquired the work during the 1930s, at a time when Henry's paintings were increasingly sought after by Ireland's professional and political elite. Retained by Costello and subsequently by his family, the work has never before been offered for sale, remaining a cherished part of a private collection for nearly a century.

This rare and beautifully preserved coastal study stands as a quintessential example of Henry's art at its most contemplative: an image of stillness and light that distils the rugged poetry of the western seaboard into a scene of universal calm and quiet dignity.





31
WILLIAM PERCY FRENCH
 (1854 - 1920)

Turf Stacks and Bog Pool

Watercolour, 26 x 35cm (10¼ x 13¾")
 Signed

€ 3,000 - 4,000



32
WILLIAM PERCY FRENCH
 (1854 - 1920)

Heather and Gorse (1901)

Watercolour, 19 x 29.5cm (7½ x 11½")
 Signed and dated 1901

€ 2,000 - 3,000

33
WILLIAM PERCY FRENCH
 (1854 - 1920)

Road to the Mountains, West of
 Ireland

Watercolour, 25 x 34cm (9¾ x
 13½")
 Signed

€ 3,000 - 4,000

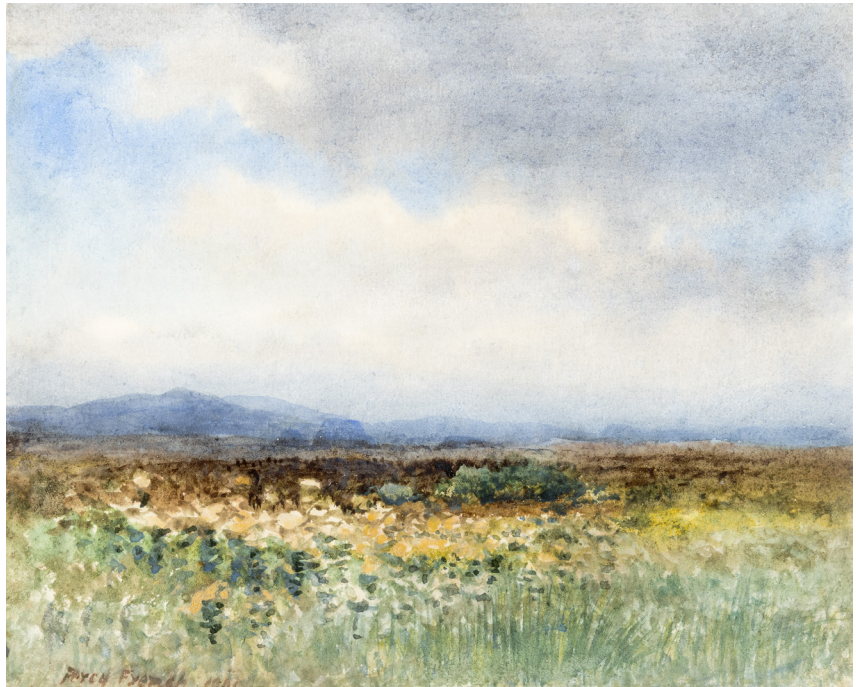


34
WILLIAM PERCY FRENCH
 (1854 - 1920)

West of Ireland Landscape with
 Distant Mountains (1907)

Watercolour, 19.5 x 26cm (7¾
 x 10¼")
 Signed and indistinctly dated
 1907, inscribed '*The Garden
 that I love*' verso

€ 2,000 - 3,000



35

ROWAN GILLESPIE (B.1953)**Are You There? (2021)**

Bronze, 75.5cm (h) (29½")

Signed and dated 2021

Unique

Provenance: With Solomon Gallery, Dublin, where acquired by the present owner

€ 20,000 - 30,000

This bronze is a maquette for a large-scale outdoor sculpture of the same name (sold at Sotheby's 2021) allowing us to see the artists working process, as they visualise and play with the forms and material before starting the larger piece. The elongated male body stands, arms outstretched looking upwards towards the sky. Rowan's figures are often solitary, lost in thought, stargazers searching the night sky, and in looking at this work one is reminded of *Looking for Orion*, (sold these rooms 2024) with two figures on horseback gazing up trying to spot the constellation or *Starry Night (Man and Dog)* from 1998 (sold in these rooms 2023) which is a self-portrait of the artist and his dog taking a late night stroll.

The personal element can also be seen in this work, and Rowan has remarked of it 'every now and then I make personal sculptures simply because I need to, these are my way of resolving the inevitable challenges that come with life, they are moments in time which tell the story of a life in all its ordinariness'. We are not sure of what these exactly these challenges might be but the title of the work suggests a questioning of life, potentially a test of faith, a feeling that is recognisable to us all, this shared trait of humanity to think about what exists beyond ourselves while examining our own place within the world.

Niamh Corcoran, October 2025



36

JOHN BEHAN RHA (B.1938)

Wild Swans at Coole (2016)

Bronze, 71 x 68 x 75cm (h) (28 x 26¾ x 29½")
Signed, dated 2016 and numbered 3/9

€ 12,000 - 16,000

Sharing its title with W.B. Yeats' 1917 poem of the same name both works celebrate the immense beauty of the creatures in Coole Park, Co. Galway. The country home on the estate belonged to Lady Gregory and Yeats spent a lot of time there, his own house at Thoor Ballylee was just three miles away. Written in later life, Yeats muses in the poem on the passing of time, his memories of the watching the swans as a younger man, reflecting on the shifts in nature and his awareness of his own ageing.

Behan's work shares a close relationship with the world of poetry, his sculptures reflecting the connection between the lyrical and the physical. Poets alike are often drawn to his sculptures, to the metaphors of journey and his connection with the ancient culture of Ireland, its myths, and histories. Swans as animals hold a magisterial and almost

otherworldly quality to us, reflected in traditional Irish mythology when they are used as symbols to represent transformation and connection to an afterlife. Flights of birds have been a constant theme throughout his career and Behan has remarked on the importance of animals, particularly in his early childhood when he was beginning to draw and explore art.

In this work they are formed as a mass of swirling shapes, moving as a single entity as they ascend towards the sky. Behan's sculptures always maintain a sense of movement and dynamism despite the structural solidity of the bronze. In this work he has added a white patina to the surface, enhancing the lightness while also obscuring the true colour of the metal, which emerges in flashes of gold highlights on the tips of the outstretched wings.

Niamh Corcoran, October 2025





37
SONJA LANDWEER (1933-2019)

Vessel (1966)

Earthenware, 13.5cm (h) (5½")

€ 700 - 1,000



38
SONJA LANDWEER (1933-2019)

Vessel (1975)

Earthenware, 10cm (h) (4")

€ 500 - 700



39
SONJA LANDWEER (1933-2019)

Standing Form

Bronze, 33cm (h) (13")
Signed on label verso

€ 3,000 - 5,000

40

DONALD TESKEY RHA (B.1956)

Lighthouse (2017)

Acrylic on canvas, 100 x 150cm (39¼ x 59")
Signed, inscribed and dated 2017 verso

€ 30,000 - 50,000

The lighthouse isn't specified, but its fabric and aspect suggest Ballyglass, also known as Blackhaven Lighthouse. Close to Ballyglass village, it's on the northeastern tip of the Mullet peninsula on Broadhaven Bay. That places it firmly in the heart of a terrain Donald Teskey has made his own: the vastness of the North Mayo coast, centred some way eastwards towards Ballycastle village and the Ballinglen Arts Foundation. An invitation from Ballinglen originally drew him to North Mayo in the mid-1990s.

Despite its nominal prominence, it's notable that the subject of the painting is not, strictly speaking, the lighthouse. We are immediately aware of its dogged hold, bounded by defensive ramparts, on the edge of the land with the expanse of the Atlantic beyond. But it is almost peripheral to the immensity of the natural setting. The dynamic interplay of tidal ocean and stratified stone shore has been endlessly inspiring for the artist. Here the brimming, turbulent tide harries the worn rock, eating away at its fault lines and fissures, with traces of vegetation clinging to its bare bones. It is a vivid evocation of the elemental drama of the western seaboard.

It's fair to say that the coastline provides Teskey with a perfect subject matter as a physical environment, not so much to do with, say a sense of place or historical context. The curator Andrea Packard quotes the artist as noting: "Often, what becomes the basis of a painting is not so much the object or a scene, but the dynamic combination of lines created in the urgency of the drawing process."

He refers to the "drawing process", and it's the case that the paintings have the hallmarks of drawings: the urgency and spontaneity of direct mark-making. One can see why he uses video as well as static photographs as references when he paints. He is exceptional in that drawing was for many years his primary, almost exclusive mode of working. His early drawings responded to marginal urban spaces. Over time he approached the urban fabric as landscape, shot through with a sense of drama, and he pursued this line of enquiry when he began to paint. His ventures west consolidated his reputation as one of the outstanding landscape painters of his generation.

Aidan Dunne, October 2025



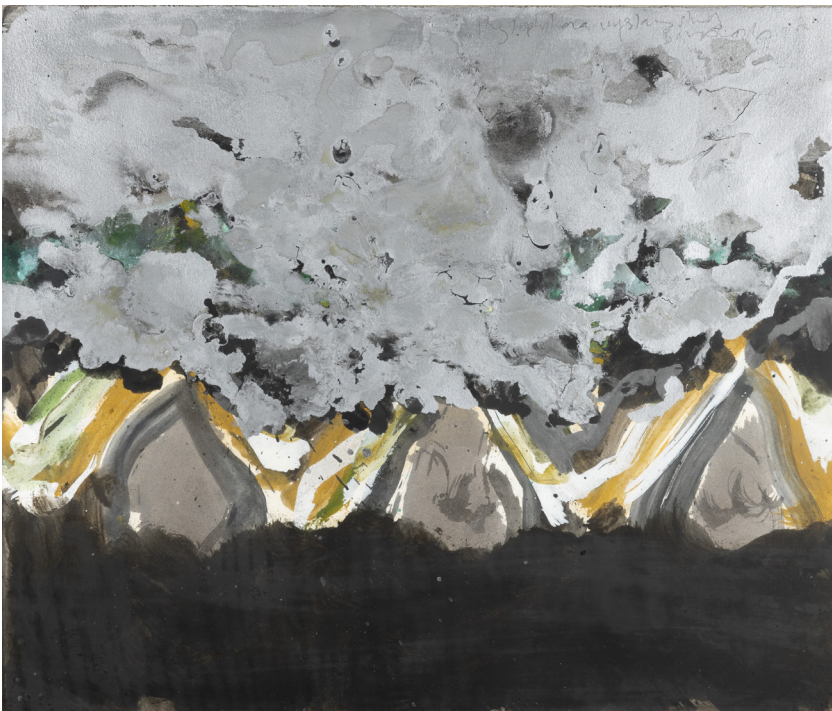


41
BARRIE COOKE HRHA
(1931-2014)

Ballinglen

Oil on canvas, 46 x 56cm (18 x 22")
 Signed and inscribed verso

€ 2,500 - 3,500



42
BARRIE COOKE HRHA
(1931-2014)

Phytophthora Infestans Study I (1992)

Oil on paper, 38 x 45cm (15 x 17¾")
 Signed, inscribed and dated
 (19)'92

Provenance: With Kerlin Gallery,
 Dublin, label verso

€ 800 - 1,200



43
BARRIE COOKE HRHA (1931-2014)

Silver Fish

Oil on canvas, 55 x 65cm (21¾ x 25½")
 Signed verso

€ 3,000 - 5,000



44

PHIL KELLY (1950-2010)**Kehoe's Bar, Dublin**

Oil on paper 63.5 x 50cm (25 x 20")

Signed; inscribed on backing board with title

Provenance: With The Frederick Gallery, Dublin, label verso, where purchased by the present owner.

€ 1,000 - 1,500

45

PHIL KELLY (1950-2010)**Palace Bar, Fleet Street**

Oil on paper, 63.5 x 50.5cm (25 x 20")

Signed; inscribed on backing board with title

Provenance: With The Frederick Gallery, Dublin, label verso, where purchased by the present owner.

€ 1,000 - 1,500



Phil Kelly was born in Dublin on 7 September 1950, and spent part of his childhood in Bray, County Wicklow, before the family relocated to Birmingham, England. He went on to study Art and Special Education at the University of Bath, combining his interest in art with a wider academic grounding. Following his formal education, Kelly spent periods in London, Portugal and Whitby in North Yorkshire, supporting himself through a variety of jobs while pursuing his painting career. Between 1974 and 1981 he exhibited in small galleries in the UK and Portugal. His first trip to Mexico in 1982 marked a significant turning point. The light, colour and urban vitality of Mexico City and its surroundings opened up new artistic possibilities for him. In 1985 a disastrous earthquake destroyed the apartment in which he lived, claimed the life of his partner Blanca, and destroyed much of his work. He retreated to the UK—but the pull of Mexico remained strong. In 1989 Kelly returned to Mexico City to settle more permanently. In 1990 he married Ruth Munguía (an arts-administrator), and the couple had two daughters: Ana Elena (born 1993) and María José (born 1997). In 1999 he became a Mexican citizen, further cementing his connection to his adopted country. Artistically, Kelly's work is often described as urban, expressionist, electric with life. His city-scapes of Mexico City, his paintings of Oaxaca, his views of Dublin, and his seascapes of Mexico and Cornwall reveal an artist sensitive to place, rhythm, colour and the pulse of everyday life. He once said of Mexico: "I found here ... the vitality of the music, the charm of each day, the poetry and a rhythm that doesn't exist in most cities." Kelly's exhibitions included his breakthrough 1996 show at the Museo de Arte Moderno (Ciudad de México) (titled *Babel Descifrada*) and his first Irish solo show at the Frederick Gallery in Dublin in 1997. His work is held in museum collections (including in Mexico) and numerous private collections internationally.



46
PHIL KELLY (1950-2010)

Botella y Puerta (Bottle and Door) (2000)

Oil on canvas 120 x 100cm (47¼ x 39¼")
 Signed, inscribed and dated 2000 verso

Provenance: With The Frederick Gallery, Dublin, label verso, where purchased by the present owner.

€ 800 - 1,200



47

THURLOE CONOLLY (1918 - 2016)**Deserted Rectory (Co. Mayo)**

Oil on board, 59 x 74cm (23¼ x 29")

Signed; inscribed verso

€ 2,000 - 3,000

The son of an engineer, Thurloe Conolly was born in Cork in 1918. Thurloe's father introduced his son to the drawing techniques from an early age, however, he was largely self-taught as an artist. It was not until the outbreak of the Second World War that he began to paint full time, encouraged by his artistic circle of friends such as Anne Yeats and Ralph Cusack. Conolly went on to exhibit with the White Stag Group from 1942. His work from this period is influenced by the Neo-romantic and Surrealist movements, citing artists such as John Piper and Christopher Wood. After the War Conolly went on to show in the Irish Exhibition of Living Art and with Waddington's amongst others.



48

DANIEL O'NEILL (1920-1974)

Gleneely, Co. Donegal

Oil on board, 40 x 50cm (15¾ x 19¾")

Signed

€ 7,000 - 10,000

49

JACK BUTLER YEATS RHA (1871 - 1957)**In a Dublin Waxworks (aka *At the Wax Works*) (1912)**

Oil on panel, 23 x 35.5cm (9 x 14")

Signed

Inscribed in the artist's hand, and on a distressed label verso, together with a James Bourlet & Sons, Dublin label and a Hugh Lane Municipal Gallery of Modern Art exhibition label

Provenance: The Dawson Gallery, Dublin; The Hon. Garech Browne, Luggala, Co. Wicklow; Private Collection.

Exhibited: Paris, 1912; London 1912, Allied Artists; Dublin, Hugh Lane Municipal Gallery of Modern Art, 1988, cat. no. 47.

Literature: Hilary Pyle, *Jack B. Yeats, A Catalogue Raisonné of the Oil Paintings*, cat. no. 34, illustrated, Vol 1 & 2.

€ 70,000 - 100,000

This early oil painting by Jack B. Yeats is inspired by a sketch that the artist made in 1905 in the famous World's Fair and Wax Works Exhibition which was located at 30 Henry Street, Dublin. The drawing is in the 'Dublin Gort' Sketchbook 106 [52], now in the Yeats Archive in the National Gallery of Ireland. It records the effigy of Marcus Anthony with the comment 'Thousands have been heard to say he must be alive' noted by Yeats beside the image.

The Dublin Wax Works opened in 1893 and was a popular entertainment venue for Dubliners until it was burnt down during the 1916 Rising. There was a theatre upstairs and a penny bazaar at the entrance level. (1) The wax museum featured tableaux of famous historical figures including Parnell and Gladstone. Yeats painted a watercolour of its display based on the 'Death of Lord Edward Fitzgerald' in 1914 and used this as an illustration for *A Broadside* in April of that year. This shows a similar figure of a young boy looking at the dramatic re-enactment of the scene, as found in this painting.(2)

At the Wax Works shows a raggedly dressed youth gazing intently at a waxen figure of Marcus Anthony, the Roman general, lover of Cleopatra, who committed suicide in 30 BC. Anthony is dressed in a bizarre theatrical costume and has a clown like face. The hilt of his dagger protrudes from his stomach. To the left a penny slot is evident suggesting that a mechanical device may have caused the mannequin to move. Its left arm is articulated like that of a puppet. At least one exhibit at the Wax Works, a guillotine, operated in this fashion.(3)

The boy is transfixed by the body in the coffin. His hand grips its edge and he appears to be momentarily transported to a world of adventure beyond the evident poverty of his real life. The latter is conveyed by the large tear in his coat sleeve through which his white shirt can be seen. The subject is almost a parody of a conventional deathbed scene but the boy's pose suggests genuine pathos. His alert and tender expression contrasts with the lifeless form of Marcus Anthony. The youth or versions of him reappear in many of Yeats's paintings such as *Bachelor's Walk in Memory*, (1915, National Gallery of Ireland) as a symbol of innocence and hope in the turmoil of contemporary events.

The cut-off composition brings the viewer into proximity with the figures. Nothing distracts from the intensity of the encounter. The dark panelled interior of the room and the coffin is formed of thick brushstrokes. In contrast to the neutral tones of the background, purple and pinks are used in the costume and face of Marcus Anthony. The cushion beneath the head is a deep intense red. These warm colours contrast with the green-blue tones of his top, the blue-grey sides of the coffin and the green jacket and cap of the young boy. The composition is built up of the simple rectangular forms of the coffin and the architecture of the interior space. The latter includes a dark opening which accentuates the boy and sensitively intensifies the meeting between him and the bizarre figure that has captured his imagination. The painting reveals Yeats's understanding of the expressive potential of oil as a medium for his work. It was exhibited at the major international forum for modern art, the Salon des Independants, in Paris in 1912.

Róisín Kennedy

1 F.W. Gumley, 'Remembering', Dublin Historical Record, 33, no. 3, 1980, pp.96-97.

2 Hilary Pyle, Jack B. Yeats. His Cartoons and illustrations, Irish Academic Press, 1994, p.269.

3 Gumley, 'Remembering', p.97.





50
HENRY ROBERTSON CRAIG
 RHA
 (1916 - 1984)

Low Tide

Oil on canvas board, 24.5 x 34.5cm
 (9¾ x 13¾")

Signed; inscribed verso with the
 artist's opus number *H. C. 288*

Provenance: With Guildhall Galleries,
 Chicago, label verso

€ 1,000 - 1,500



51
HENRY ROBERTSON CRAIG
 RHA
 (1916 - 1984)

Summer Shore

Oil on canvas board, 24.5 x 34.5cm
 (9¾ x 13¾")

Signed; inscribed verso with the
 artist's opus number *H. C. 287*

Provenance: With Guildhall Galleries,
 Chicago, label verso

€ 1,000 - 1,500



52

PAULINE BEWICK (1935-2022)

Negress, Upper Mount Street (1963)

Watercolour on paper, 54 x 72cm (21¼ x 28¼")

Signed and dated 'Dec, 1963'

€ 3,000 - 5,000

53

HARRY CLARKE RHA (1889-1931)

Faust in the Witch's Kitchen, for *Faust* (1925)

Watercolour, 31.5 x 23cm (12½ x 9")

Signed, top right; also signed and dated 1925 in pencil verso

Provenance: With De Burca Rare Books, Dublin, from whom purchased c.2010, private collection, Dublin

€ 30,000 - 50,000

Harry Clarke created illustrations for several classic books which were published by the London firm of George G. Harrap & Co., including light and frothy images for *Hans Andersen's Fairy Tales* and *The Fairy Tales of Perrault* and, in dramatic contrast, macabre and menacing illustrations for Edgar Allan Poe's *Tales of Mystery and Imagination*, but his illustrations that are the darkest and most disturbing, several containing overt sexual elements, can be found in his final book with Harraps, John Anster's translation of *Faust* (1925). This book would be a mammoth undertaking for Harry Clarke: ninety illustrations in all, the majority small images in crisp black and white, and with eight that were full-page colour illustrations; *Faust in the Witch's Kitchen* is one of these eight.

Johann Georg Faust (c.1480-1540) is the eponymous anti-hero of Goethe's *Faust*, he who enjoyed a successful life, though one that left him dissatisfied, and so he entered into a pact with the devil to exchange his soul for unlimited knowledge and worldly pleasures. The incident Clarke illustrated in *Faust in the Witch's Kitchen* takes place towards the end of scene VI in Part I when the devil, in the form of Mephistopheles, has brought Faust to a witches lair with the enticement that she will concoct a potion which will make him thirty years younger and consequently restore his diminished carnal urges. With the witch initially absent, Faust converses with a family of apes who live in the lair and act as her assistants. Clarke portrays the lair as a dark and mysterious space receiving no daylight, and like many of his illustrations it is reminiscent of a stage set. Suspended from the ceiling are, bizarrely, what appear to be a number of flaccid penises, some with a single staring eye and others with sharp bird-like beaks, recalling imagery in the fantastical paintings of Hieronymus Bosch. Mephistopheles himself, with amber red eyes, lies recumbent at the base of the illustration, one bony hand fondling a snake-like creature while the other holds a slim rod with a tassel at the end, as if directing the proceedings with insouciance.

Clarke's illustration on the theme of *Faust in the Witch's Kitchen* is set after the witch has returned and has presented Faust with a slender chalice of the elixir. Wearing a crazed expression, her eyes have been manically circled in mascara and framed by her shaggy grey-blond tresses. With sagging flat breasts, her spindly outstretched arms attempt to spread a flimsy shawl in order to cover her genitalia, but due to its near transparency it has the opposite effect of drawing attention to her harsh nakedness. Faust, whose face clearly resembles that of Clarke, has instantly become oblivious to the grotesque witch and instead is fixated on the delicate chalice he carefully holds with both hands. One can view this scene as a parody of the Catholic sacrament of Holy Communion where the faithful drink consecrated wine that has been transformed into Christ's blood; Faust, however, is only gaining a mere thirty years compared with eternal life promised to observant Catholics.

Although *Faust* was the book that Clarke considered to be his best, Harraps were not enamoured with all of his illustrations for it – perhaps including *Faust in the Witch's Kitchen* – something the artist relayed to his good friend Thomas Bodkin (later director of the National Gallery) – 'full of stench and steaming horrors and they say "leave you open to charges which we are sure you would indignantly repudiate". But there it is ... I did my best to convey what I felt.' (1)

One wonders what Harry Clarke's stained glass client base, composed mainly of Irish Catholic clergy, would have made of illustrations such as *Faust in the Witch's Kitchen* had they perused a copy of his illustrated *Faust*.

Dr David Caron, October 2025

(1) Quoted by Nicola Gordon Bowe in *Harry Clarke, his Graphic Art* (Dolmen Press, 1983), p. 79





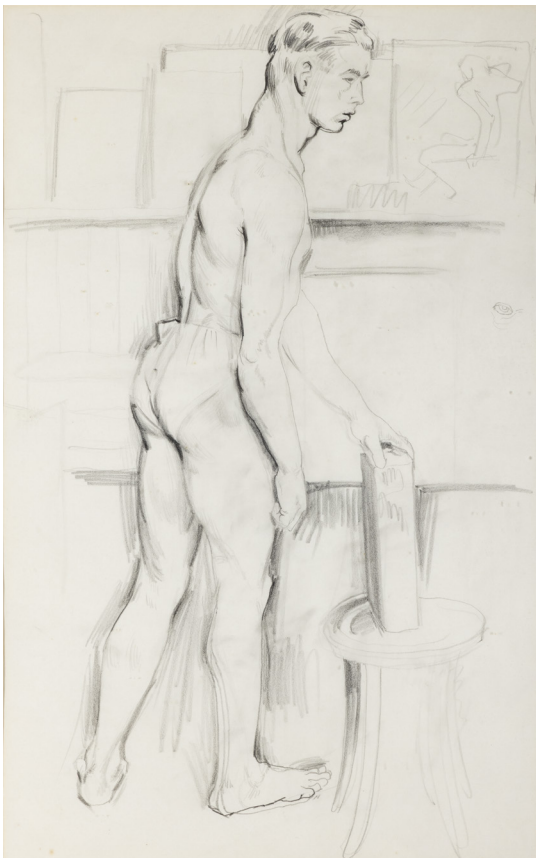
54
MAINIE HARRIET JELLETT (1897-1944)

Nude Study

Pencil, 50 x 33cm (19¾ x 13")

Provenance: From the Collection of the late Bruce Arnold

€ 800 - 1,200



55
MAINIE HARRIET JELLETT (1897-1944)

Male Nude Study - Side Profile

Pencil, 53 x 33cm (21 x 13")

Provenance: From the Collection of the late Bruce Arnold

€ 800 - 1,200

56

MAINIE HARRIET JELLETT (1897-1944)**Seated Woman**

Pencil, 50 x 33cm (19¾ x 13")

Provenance: From the Collection of the late
Bruce Arnold

€ 1,500 - 2,000



57

SIR WILLIAM ORPEN RA RHA (1876-1931)**Male Nude**

Pencil, 22 x 17cm (8¾ x 6¾")

Provenance: From the Collection of the late Bruce
Arnold

Exhibited: Dublin, The Neptune Gallery, June-July 1971

€ 700 - 1,000





58
NATHANIEL HONE RHA (1831-1917)

Hay Wynds

Oil on canvas, 79 x 109cm (31 x 43")

Provenance: Mrs. Hone, the artist's widow; Sale, these rooms, 14 September 1978, lot 28 where purchased, thence by descent to the current owners

Literature: T. Bodkin, *Four Irish Landscape Painters*, Appendix XVI, cat. no. 75, p. 174

€ 8,000 - 12,000

Executed in a luminous, Impressionist manner, this large-scale landscape depicts a quiet moment in the harvest season. A small encampment of labourers rests beside freshly constructed hay wynds, against a backdrop of dark, distant trees, and voluminous cumulus clouds, while the soft modulation of golden light across the fields imbues the scene with a poetic resonance. The composition, reminiscent of Corot, balances careful observation with painterly freedom, demonstrating Hone's ability to unify realism and

atmospheric subtlety in a manner that anticipates aspects of the Impressionist approach.

Born into a prominent Dublin artistic family, Hone was the great-grandnephew of the 18th-century portraitist Nathaniel Hone RA. He trained at the Royal Dublin Society's Schools before undertaking studies in London and travelling widely on sketching tours throughout Ireland and Europe. Hone developed a lifelong fascination with the Irish countryside, translating its changing moods and seasonal rhythms into works that combine precise observation with a lyrical sensibility.

Hay Wynds is documented in Bodkin's *Four Irish Landscape Painters* and appears in Dermot O'Brien's list of paintings remaining in the artist's studio after the death of Hone's widow, providing important early provenance. Executed in richly worked oils on a large scale, the painting exemplifies his mastery of landscape: a careful orchestration of light, colour, and composition, capturing both the physical labour of the harvest and the quiet dignity of rural life. It stands as a testament to Hone's contribution to late 19th-century Irish landscape painting and his subtle engagement with Impressionist influences.





59
MAURICE MACGONIGAL PPRHA
 (1900-1979)

Balscadden, Howth (1935)

Watercolour, 35 x 45cm (13¾ x 17¾")
 Signed and dated 1935

€ 1,000 - 2,000



60
FLORA H. MITCHELL (1890 -1973)

A Reach of the Grand Canal - Dublin

Indian ink and watercolour, 34 x 26.5cm
 (13¼ x 10½")
 Signed and inscribed with title

€ 1,500 - 2,000

61
FLORA H. MITCHELL (1890 -1973)

Merchant's Arch, Dublin - from the '*Dublin Today*' Series

Indian ink and watercolour, 34 x 22.5cm
 (13¼ x 9")
 Signed and inscribed with title; also
 signed and inscribed on artist's label
 verso

€ 1,500 - 2,000





62

MAINIE HARRIET JELLETT (1897-1944)**Study For Puck Fair**

Watercolour and pencil, 34 x 19cm (13½ x 7½")
 Inscribed with artist's notes

Provenance: From the Collection of the late
 Bruce Arnold

Exhibited: London, Waddington Gallery

€ 2,000 - 3,000



63

MAINIE HARRIET JELLETT (1897-1944)**Haystacks**

Gouache, 18 x 16cm (7 x 6¼")

Provenance: From the Collection of the late
 Bruce Arnold

€ 600 - 1,000

64

MAINIE HARRIET JELLETT (1897-1944)**Loch Carron, Ross-shire, with Skye Mountains, (c.1921)**

Watercolour, 26.5 x 19cm (10½ x 7½")
 Signed

€ 3,000 - 5,000





65
PATRICK HENNESSY RHA (1915-1980)

The Spanish Christ

Oil on board, 35 x 25cm (13¾ x 9¾")
 Signed

Provenance: With Ritchie Hendriks Gallery, Dublin, *Patrick Hennessy*, November 1960, where purchased by Mrs Seán Lester; Private Collection.

€ 1,500 - 2,000



66
GEORGE CAMPBELL RHA (1919-1979)

Gypsy Lottery Sellers

Oil on board, 60 x 50cm (23½ x 19½")
Signed

€ 5,000 - 8,000



67

EVIE HONE RHA (1894-1955)

Tuscan Landscape

Oil on board 28 x 38cm (11 x 15")

Provenance: Sale, Christies, London 21/05/97, lot 31; Private Collection, Dublin.

€ 7,000 - 10,000



68
NORAH MCGUINNESS HRHA (1901-1980)

The Four Courts from the South Quays, Dublin (1944)

Gouache, 43 x 55cm (17 x 21¾")
 Signed and dated (19)'44

Provenance: with Taylor Galleries, Dublin, 1979 as 'The Custom House' (sic);
 Private Collection, Dublin

€ 4,000 - 6,000



69

EVIE HONE HRHA (1894 - 1955)

St. Columba, Cartoon for Stained Glass Window,
St. John's Church, Malone Road, Belfast (1951)

Gouache, 40 x 11cm (16 x 4½")

Signed and dated 1951

Provenance: With The Dawson Gallery,
Dublin, label verso

€ 1,500 - 2,500



70

BASIL IVAN RAKOCZI (1908-1979)

La Tribu VI

Watercolour and gouache on paper, 46 x 61cm
(18 x 24")

Signed

Provenance: Sale, these rooms, 4 November
2011, lot 91

€ 1,500 - 2,500

71

EVIE HONE HRHA (1894-1955)

The Good Shepherd - original cartoon for the stained-glass window at The Holy Rosary Church, Greystones, Co Wicklow (1948)

Gouache on board 208 x 76cm (81 ¾ x 30")

Provenance: With The Dawson Gallery, Dublin, label verso. Collection of John A. Costello (1891 - 1976), former Taoiseach, thence by descent.

€ 7,000 - 10,000





72

GERARD DILLON (1916-1971)**Female Bather**

Watercolour, 40 x 56cm (15¾ x 22")

Signed

Provenance: With Solomon Gallery, Dublin label verso

€ 3,000 - 5,000



73

GERARD DILLON (1916-1971)**King and Queen of Spades**

Timber sculpture (objets trouvés) 44 x 9 x 55cm high (17¼ x 3½ x 21½") and 40 x 9 x 45.5cm (15¾ x 3½ x 18")

Provenance: Collection of Sir Basil Goulding, thence by descent. (2)

€ 2,000 - 3,000

This rare and engaging objets trouvés sculpture by Gerard Dillon exemplifies the artist's inventive and often playful approach to form and material. Composed from the handles of two wooden garden spades, the piece abstracts the human figure into a pair of totemic shapes – one male, one female – rendered with a simplicity that belies its wit and sensitivity.

Created around 1960, King and Queen of Spades belongs to a period when Dillon was increasingly experimenting beyond painting, exploring collage, construction, and assemblage as part of a wider search for expressive freedom. The use of found objects reflects his delight in transforming the everyday into something poetic and symbolic – a theme central to his practice throughout the 1950s and 1960s.

The sculpture's provenance further enhances its importance: it was acquired directly from the artist by Sir Basil Goulding, one of Dillon's key patrons and among the most discerning collectors of modern Irish art of the period.

At once humorous, intimate, and deeply human, King and Queen of Spades encapsulates Dillon's unique sensibility – his ability to invest humble materials with spirit and meaning, and to find beauty in the ordinary.



74

MELANIE LE BROCQUY (1919 - 2018)**Lady Gregory Reading (1989)**

Bronze, 15 x 15 x 20cm (h) (6 x 6 x 7¾")

Signed and dated (19)'89

Numbered 2/6

€ 2,000 - 3,000

75

MELANIE LE BROCQUY (1919 - 2018)**At an Art Gallery II**Bronze, on black marble base, 25 x 24 x 27cm (h)
(incl. base) (9¾ x 9½ x 10¾")

Signed and numbered 1/6

€ 2,000 - 4,000



76

MELANIE LE BROCQUY HRHA (1919-2018)**Seated Figure**

Bronze, 29cm (11½") (h)

Signed with initials and numbered 4/6

€ 1,500 - 2,000





77
JOHN BEHAN RHA (B.1938)

Bull (1980)

Bronze, 41 x 16 x 19cm (h) (16 x 6¼ x 19½")
 Signed and dated 1980
 Numbered 7/12

€ 2,000 - 4,000



78
JOHN BEHAN RHA (B.1938)

Migrant (2020)

Bronze, 45cm (h) (17¾")
 Signed and dated 2020

€ 3,000 - 5,000



79
MARTIN MOONEY (B.1960)

Still Life (1987)

Oil on canvas, 54.5 x 54.5cm (21½ x 21½")

Signed and dated (19)'87

Provenance: Sale, these rooms,
1 April 2015, lot 150

€ 1,000 - 1,500



80
MARK O'NEILL (B. 1963)

The Wood Shed (2004)

Oil on board, 29.5 x 18cm (11½ x 7")

Signed and dated 2004

Provenance: With The Frederick
Gallery, Dublin label verso

€ 700 - 1,000

81
MARK O'NEILL (B.1963)

The Treasure Trove

Oil on board, 60 x 50cm (23 x 19")

Signed; also signed and inscribed
verso

€ 5,000 - 8,000



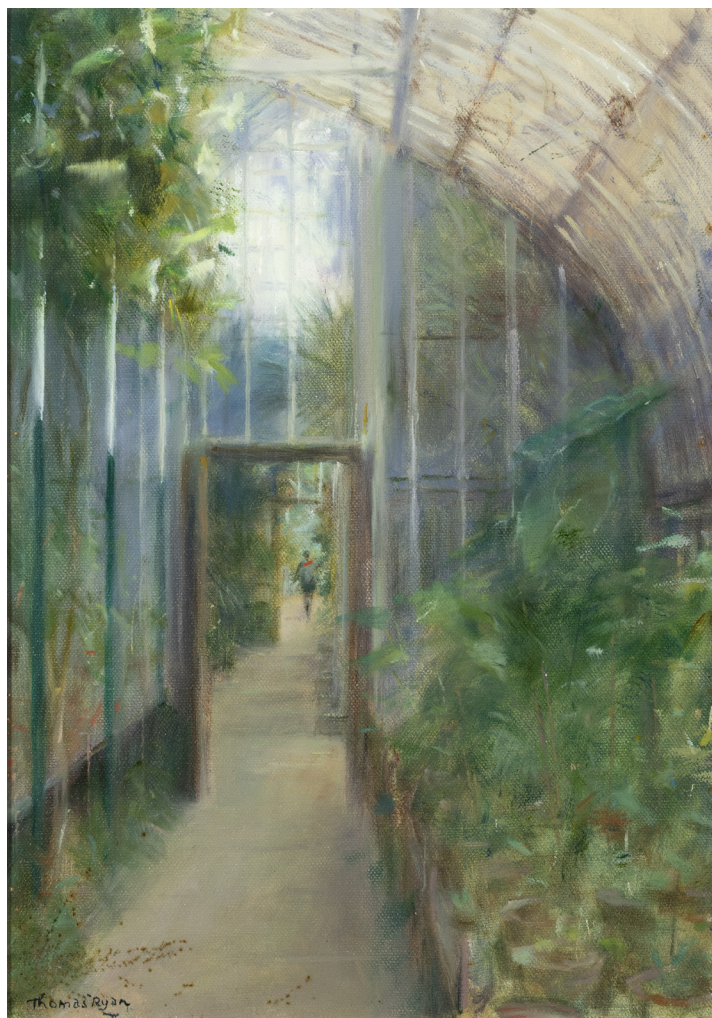


82

THOMAS RYAN PPRHA (1929-2021)**Creedon's Mill, Macroom, Co. Cork (1988)**

Oil on board, 50.6 x 61cm (20 x 24")
 Signed; also inscribed and dated September 1988 and with opus no. 70/88 verso, together with artist's label verso

€ 1,200 - 1,800



83

THOMAS RYAN PPRHA (1929-2021)**The Glass House, Botanic Gardens, Dublin (1986)**

Oil on canvas, 35 x 25cm (13¾ x 9¾")
 Signed; also signed and inscribed on stretcher verso, and also inscribed on artist's label verso, opus number 6.86

€ 800 - 1,200



84

MARTIN MOONEY (B.1960)**Howth from Sandycove (2023)**

Oil on board, 91 x 153cm (35¾ x 60¼")

Signed with initials; also signed, inscribed with title and dated 2023 verso

€ 10,000 - 15,000



85
MICHAEL FLAHERTY
(B.1950)

Rocks at Ballyquin

Oil on board, 30 x 40cm
 (11¾ x 15¾")
 Signed

€ 1,500 - 2,500



86
MICHAEL FLAHERTY
(B.1950)

The Black Island

Oil on board, 30 x 40cm
 (11¾ x 15¾")
 Signed

€ 1,500 - 2,500



87

MICHAEL FLAHERTY (B.1950)

Coastal Landscape

Oil on board, 45 x 60cm (17¾ x 26½")

Signed

€ 2,500 - 3,500

88

WILLIAM JOHN LEECH RHA ROI (1881-1968)**Portrait of Chloe Abbott (1965)**

Oil on canvas 61 x 51cm (24 x 20")

Signed

Provenance: Commissioned from the artist by the sitter's father in law; Collection of Mrs Chloe Abbott; Sale, Whytes, 30/04/07, lot 72 where purchased by the present owner.

Literature: Denise Ferran, *William John Leech: An Irish Painter Abroad*, NGL, Dublin, 1996, p. 94, reproduced fig. 59.

€ 10,000 - 15,000



Leech was a fluent portrait painter, producing many portraits throughout his long career but the majority of these works were of family members, friends or acquaintances. Early in his career, after a dissatisfied female client rejected her portrait, he decided only to accept commissions from people he knew. His first wife, Elizabeth, was his favourite model from c. 1910 until 1918, exemplified in the works *Convent Garden*, *Brittany* and *The Sunshade in the National Gallery* and *The Cigarette* and *The Tinsel Scarf* in the Hugh Lane Gallery.

After the First World War, when Leech returned to London, impoverished and his marriage to Elizabeth failing, he was unable to paint. To encourage Leech back into painting, his brother Cecil introduced him to Percy Botterell, a successful London solicitor, who commissioned Leech from 1919 until 1923, to paint his wife May, his two sons, Jim and Guy, his daughter Suzanne, and himself. May Botterell, then replaced Elizabeth as his favourite model and became his lifelong companion. Leech did not accept any further commissions until he undertook, this, his last portrait commission from Chloe Abbott's father-in-law, in 1965, to paint his new daughter-in-law.

Leech, at this time, was depressed after May's death and felt unable to paint. The portrait took six months to complete with two or three sittings every week. Granted Leech was then over eighty and getting slower. He was not a prolific painter, often waiting long periods for inspiration, for a change of light

or for suitable subject matter. His young neighbour in West Clandon, near Guildford in Surrey, Chloe Abbott, befriended him and kept a watchful eye on him because she knew he was depressed, not just because of his loneliness but also because he had been diagnosed with cancer. She was young, vivacious and interested in art and she encouraged Leech to begin painting again. As a result he completed some of his last self-portraits and views of his garden. The day he slipped out of the back of his house in West Clandon and walked to the railway bridge from which he fell, Chloe Abbott was entertaining a friend in her front sitting room and unfortunately missed his departure.

Leech recounted his life as an artist to Chloe Abbott. He told her of his years painting in France, which he loved and then, his time in Steele's Studios, Hampstead, London. He missed the company and the conversation of other artists and the loss of May, his constant companion for forty-six years.

Leech has captured the soft youthfulness of this young bride with her hauntingly sad look, perhaps an early indication of a marriage that was not to last long. The artist has lost none of his painterly dexterity in depicting the light, falling on her face and arm, the diagonal thrust of her body, yet capturing a true likeness which made her instantly recognisable to me when I met her nearly a quarter of a century later.

We are grateful to Dr. Denise Ferran for providing the above catalogue note.





89
WILLIAM JOHN LEECH (1881-1968)

Urn, Grasse

Oil on canvas laid down on board, 26.5 x 22cm (10½ x 9")
Signed

€ 3,000 - 4,000



90

JAMES DIXON (1887-1970)

Peacock (1968)

Oil on paper, laid on board, 36.5 x 41cm (14½ x 16")
Signed, inscribed and dated 12.6.1968

Provenance: From the Collection of the late Bruce Arnold

Exhibited: Bern, Switzerland, Dobliaschofsky Fine Art

€ 6,000 - 8,000

91

SIR JOHN LAVERY RA RSA RHA (1856-1941)**Woman in a Fur Collared Coat**

Oil on canvas laid on board, 72 X 47cm (29 x 18½")

Signed

Provenance: From the Collection of the late Bruce Arnold

Exhibited: London, Pym's Gallery, *The Irish Revival: An Exhibition of Irish Paintings from 1880 to 1950*, 1982, Catalogue No. 26 (illustrated)

€ 20,000 - 25,000



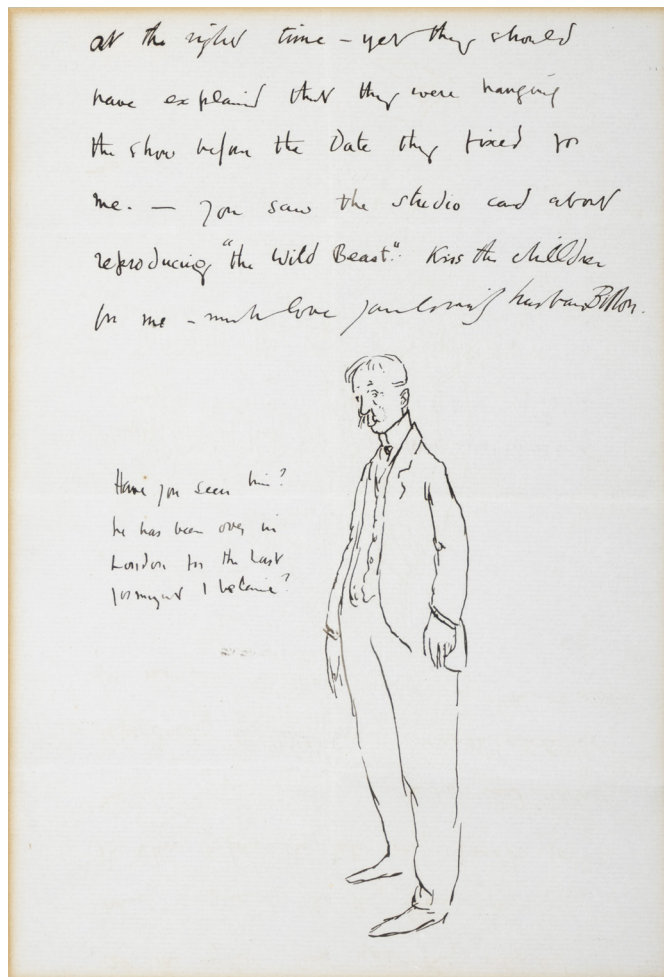
John Lavery was born into a family of Belfast wine merchants. However, in an unfortunate turn of events both his parents died when he was a child, leaving him to be being raised by relatives in both Co. Down and Scotland. Lavery attended the Glasgow School of Art in 1876 and went on to study in Paris at the Academie Julian. In Paris he was much influenced by painters such as Manet and Jules Bastien-Lepage. He returned to Glasgow in 1884 and became a member of the 'Glasgow School'.

Lavery's breakthrough success came in 1888 when he was commissioned to paint the State Visit of Queen Victoria to Glasgow by the Glasgow Corporation. This led to him being much in demand as a society painter. Helped by his many social connections and later by the contacts of his dealer Joseph Duveen, Lavery encountered some of the most powerful figures in early twentieth-century Britain, including Sir Winston Churchill.

Woman in a Fur Collared Coat is a perfect example of one such society portrait. Probably painted in the early 1920's this painting is a little more subtle and intimate than the artist's full-length swagger portraits of the era. The work depicts an elegant young woman in her fur, a hat and gold pendant necklace as she sits in side profile. The sitter has a somewhat aloof or carefree pose as she opens her correspondence with gloved hands. While she is depicted with all the trappings of high society, the simple monochrome palette helps to downplay what might otherwise appear as gaudy and highlight the underlying elegance of the sitter. The side profile was a favoured pose of Lavery, particularly when painting his stepdaughter, Eileen.

Adam Pearson, October 2025





92

SIR WILLIAM ORPEN, RA RHA
(1876-1931)

An illustrated letter with sketch of a gentleman

Ink, 29 x 19.5cm (11½ x 8")

Signed "Billion"

Provenance: From the Collection of the
late Bruce Arnold

€ 600 - 800

93

RICHARD CAULFIELD ORPEN RHA
(1863-1938)

The Ancestors (at Auction)

Watercolour, 19 x 30cm (7½ x 12")

Signed and inscribed with title on artist's
label verso

Provenance: From the Collection of the
late Bruce Arnold

Exhibited: Watercolour Society of Ireland,
date untraced

€ 600 - 800





94
GEORGE RUSSELL AE (1867-1935)

Two Girls on a Seashore

Oil on board, 37.5 x 50.5cm (14¾ x 20")
 Signed with monogram

€ 3,000 - 5,000



95
WALTER FREDERICK OSBORNE RHA (1859-1903)

Studies for a Portrait of Mrs Chadwyck-Healy and her Daughter (c.1900)

Two, pen and ink (1) & pencil (1) 19 x 13cm
 (7½ x 5¼") framed as one.

Provenance: Collection of John A. Costello (1891 - 1976),
 former Taoiseach, thence by descent.

The finished painting by Osborne is in the permanent
 collection of the National Gallery of Ireland, having
 been acquired in 2003 as a Heritage Gift from Lochlann
 and Brenda Quinn.

€ 1,000 - 1,500

96
SEAN KEATING RHA (1889 - 1971)

Portrait of a Cleric

Charcoal, 44 x 36.5cm (17¼ x 14¼")
 Signed

€ 600 - 1,000



97

JOHN F. KELLY RHA (B.1921)**Portrait of a Young Man (1944)**

Oil on canvas, 40 x 29cm (15¾ x 11½")
 Signed and dated (19)'44

Provenance: From the Collection of the late
 Bruce Arnold

€ 500 - 700



98

SEÁN O'SULLIVAN RHA (1906-1964)**Sinéad De Valera (1936)**

Pencil, 33 x 25.5cm (13 x 10")
 Signed and dated (19)'36

Provenance: From the Collection of the late
 Bruce Arnold

€ 400 - 600





99
TONY O'MALLEY HRHA
 (1913-2003)

Sea Window, (1963)

Mixed media on paper, 88 x
 56cm (34½ x 22")
 Signed, inscribed and dated
 1963

€ 3,000 - 5,000

100
TONY O'MALLEY HRHA
 (1913-2003)

Winter Marks (1967)

Oil on board, 76 x 55cm (29¾ x
 21½")
 Signed

Provenance: From the Collection
 of Mrs Sean O'Casey; Private
 Collection

€ 5,000 - 8,000





101
PATRICK SCOTT HRHA
(1921-2021)

Source (1974)

Silkscreen on linen, 61 x 61cm
 (24 x 24")
 Signed, numbered 3/25 and
 dated (19)'74

€ 1,500 - 2,000



102
PATRICK SCOTT HRHA
(1921-2021)

Arcadi III (1974)

Silkscreen on linen, 61 x 61cm
 (24 x 24")
 Signed, numbered 3/25 and
 dated (19)'74

€ 1,500 - 2,000

103
PATRICK SCOTT HRHA
(1921-2021)

Arcadi IV (1974)

Silkscreen on linen, 61 x
 61cm (24 x 24")
 Signed, numbered 3/25
 and dated (19)'74

€ 1,500 - 2,000



104
PATRICK SCOTT HRHA
(1921-2021)

Fount (1974)

Silkscreen on linen, 61 x 61cm
 (24 x 24")
 Signed, numbered 3/25 and
 dated (19)'74

€ 1,500 - 2,000





105
BRIAN BALLARD RUA (B.1943)

Blue Jug and Books

Oil on canvas, 30 x 50cm (12 x 19¾")
Signed

Provenance: Sale, DeVere's Dublin, 5/6/2003, charity auction in aid of Special Olympics (€4,200), where purchased by the present owner

€ 1,500 - 2,000



106
BRIAN BALLARD RUA (B.1943)

Striped Jug (2000)

Oil on canvas, 35.5 x 25.3cm (13¾ x 9¾")
Signed and dated 2000

Provenance: With Solomon Gallery, Dublin, label verso

€ 600 - 800

107
SEÁN SCULLY RA (B.1945)

Enter Six #2 (1998)

Etching and aquatint in colour on Somerset paper, 75 x 56.5cm (29½ x 22¼")
H/C 1/2

Signed with initials and dated (19)'98

€ 4,000 - 6,000





108
LIAM O'NEILL (B.1954)

Launching the Currach

Oil on canvas, 40 x 50cm (15¾ x 19½")
Signed

€ 4,000 - 6,000



109
LIAM O'NEILL (B.1954)

Turf Cutters

Oil on canvas, 40 x 50cm (15¾ x 19½")
 Signed

€ 4,000 - 6,000



110
ANDREW NICHOLL RHA (1804-1886)

Summer Wild Flowers

Watercolour, 31.5 x 49cm (12½ x 19¼")
 Signed

Provenance: Rev. W. J. Crossley Mercer 1989; Sale, Sotheby's
 London 16 November 1989, lot 105, where purchased by
 Hon Francis D. Murnaghan Jr.; Private Collection

€ 3,000 - 5,000



111

SIR GERALD FESTUS KELLY PRA RHA HRSA (1879 - 1972)

Reclining Nude (1919)

Oil on canvas, 52 x 104cm (20½ x 41")

Signed and dated (19)'19

€ 3,000 - 4,000



112
NATHANIEL HONE RHA
(1831-1917)

Pyrenees Golf Links

Watercolour, 14.5 x 23cm (5¼ x 9")

Provenance: Mrs. Hone, the artist's widow

Literature: T. Bodkin, *Four Irish Landscape Painters*, Appendix XVI (Watercolours), No. 46

€ 500 - 800



113
JAMES LE JEUNE RHA
(1910-1983)

Westminster Abbey, London

Watercolour, 39 x 32cm (15¼ x 12½")
Signed

€ 600 - 800

114
IRISH SCHOOL, C. 1925-40

Two Saints - Studies for stained glass windows

Two, pencil and watercolour, 43 x 12.7cm (17 x 5"); and 31.7 x 8.5cm (12 x 3¼") (2)

€ 800 - 1,200



115
SIR WILLIAM ORPEN RA RHA (1876-1931)

En Plein Air (1899)

Watercolour, 30 x 42cm (11¾ x 16½")
 Signed, inscribed and dated (18)'99

€ 5,000 - 6,000

Painted when William Orpen was in his early twenties, this lively watercolour offers a rare glimpse of the artist's early fascination with the act of painting itself. Executed with fluid assurance and characteristic wit, it depicts the artist Will Rothenstein at his easel working in the open air, painting the Knewstub sisters – his and Orpen's future wives – Alice and Grace at Vattetot in 1899. They sit nearby, one absorbed in her needlework, the other reading.

The work belongs to the formative years of Orpen's career, when he was emerging from his academic training at the Slade School under Professor Henry Tonks and beginning to experiment with light, atmosphere, and informal subject matter. The relaxed tone of the sketch, together with its careful observation of pose and gesture, reveals Orpen's innate gift for narrative and character, qualities that would later distinguish both his society portraits and his poignant depictions of wartime experience.

The composition is also an affectionate record of the painter's world at the turn of the century – a moment when plein-air study and the depiction of leisured refinement were central to the practice of modern artists in Britain and Ireland. Lightly handled yet full of presence, *En Plein Air* encapsulates the confidence and vitality of Orpen's early style, and his enduring interest in the artist's craft and those who inspired it.



116
LIAM O'NEILL (B.1954)

Tá Síad Ag Teacht

Oil on canvas, 24 x 34cm (9½
x 13¼")
Signed

€ 1,000 - 1,500



117
NORMAN J. MCCAIG
(1929 - 2000)

Corrib Fishing Boats

Oil on artist's board, 45 x
60cm (17¾ x 23¾")
Signed; inscribed with title
verso

€ 700 - 1,000



118

MICHAEL FLAHERTY (B.1950)

Drom from Conor Pass

Oil on board, 45 x 60cm (17¾ x 23¾")

Signed

€ 2,500 - 3,500



119
GEORGE K GILLESPIE RUA
 (1924 - 1996)

Evening Light, Glenveagh, Co.
 Donegal

Oil on artist's board, 20 x 25cm
 (8 x 9¾")
 Signed; inscribed with title verso

€ 600 - 800



120
GERALD BRUEN RHA
 (1908-2004)

Bog, Co. Galway

Oil on board, 38 x 48cm (15 x 19")
 Signed

Exhibited: Dublin, Royal Hibernian Academy, Annual Exhibition
 1994

€ 1,000 - 1,500



121

KENNETH WEBB FRSA (B.1927)

Blue Moon (1965)

Oil on canvas, 51 x 76cm (20 x 30")

Signed

Provenance: With Ritchie Hendriks Gallery, Dublin, label verso; Collection Mrs Mallin (March 1965); Private Collection, Dublin

€ 3,000 - 5,000



122
GERALDINE O'NEILL
(B.1971)

Stilled Birds (2007)

Oil on canvas, 40.5 x 30.5cm
 (15¾ x 12")
 Signed and dated 2007 verso

Exhibited: Boyle Arts Festival,
 2007, label verso

€ 2,000 - 3,000



123
GAVIN LAVELLE (B.1969)

Faul, Ardbear

Oil on canvas, 60 x 90cm (23½
 x 35½")
 Signed, also signed and in-
 scribed verso

€ 800 - 1,200



124
BASIL BLACKSHAW HRUA HRHA (1932-2016)

Hound

Oil on board, 40 x 50cm (15½ x 19½")
 Signed

€ 5,000 - 8,000



125
CHARLES HARPER RHA
 (B.1943)

Island Visit (1991)

Watercolour, 26 x 22cm (10¼ x 8½")
 Signed, inscribed and dated 1991

€ 500 - 700



126
CHARLES HARPER RHA
 (B.1943)

Violin Sonata (1989)

Watercolour and ink, 29 x 31cm (11½
 x 12¼")
 Signed, inscribed and dated 1989

€ 500 - 800



127
SIMON MCWILLIAMS RUA (B.1970)

Tennis, Central Park

Oil on canvas, 71 x 114cm (27¾ x 44¾")
 Signed

€ 1,500 - 2,000



128
SEAN O'SULLIVAN RHA
(1906-1964)

Man and Boy on a Tree Lined Path

Oil on board, 50 x 60cm (19¾ x 23¾")

Signed, inscribed 'Sligo' and dated indistinctly

€ 2,000 - 3,000



129
WILLIAM PERCY FRENCH
(1854-1920)

At Portrush (1906)

Watercolour, 15.5 x 24.5cm (6 x 9¾")

Signed and dated 1906

€ 1,000 - 2,000

130
MAURICE C. WILKS RUA ARHA
 (1910-1984)

Connemara Landscape

Oil on canvas board, 39.5 x 50cm
 (15½ x 19¾")
 Signed

€ 1,000 - 1,500



131
MAURICE C. WILKS RUA ARHA
 (1910-1984)

Roundstone, Connemara,

Oil on canvas, 45 x 55cm (17¾ x
 21½")
 Signed

€ 2,000 - 3,000





132
DOUGLAS ALEXANDER RHA
(1871-1945)

**West of Ireland Bog and Mountain
 Landscape**

Oil on canvas board 45 x 50cm
 (17¾ x 19½")
 Signed

€ 800 - 1,200



133
GERARD MARJORAM
(1936 - 2024)

Turf Cutters

Oil on canvas, 60 x 90cm (23½
 x 35½")
 Signed

€ 600 - 800

134
LAURENCE CAMPBELL RHA
(1911 - 1964)

**Grand Canal at Baggot Street Bridge,
 Dublin (1944)**

Oil on board, 38 x 48.5cm (15 x 19")

Signed and dated 1944 lower right

Provenance: Gifted directly by the artist in 1950s to parents of the present owner.

The work depicts the Grand canal looking towards Baggot Street Bridge, with the belfry of St Mary's Church, Haddington Road visible in the distance. The houses depicted along the canal are on Mespil Road, though many are not standing today and have been replaced with commercial buildings.

€ 1,000 - 1,500



135
PADRAIG LYNCH (B.1936)

After the Harvest (1997)

Oil on board, 20 x 25.5cm (8 x 10")

Signed; inscribed with title and dated 1997 on artist's label verso

€ 800 - 1,200





136
JOHN BEHAN RHA (B.1938)

Whiskey Drinker

Mixed media, 41 x 29cm (16 x 11½")
Signed

€ 500 - 800



137
ARTHUR MADERSON (B.1942)

Back of a Lorry (Tallow Horse Fair)

Oil on canvas on board, 40.5 x 30.5cm (15¾ x 12")
Signed and inscribed verso

€ 500 - 700

138
GRAHAM KNUTTEL (1954-2023)

The K Club

Acrylic on canvas 121 x 91.5cm (47 1/2 x 36")
Signed

Provenance: With Duke Street Gallery, Dublin, label verso;
with The Frederick Gallery, Dublin, 1995, label verso

€ 4,000 - 6,000





139
GRAHAM KNUTTEL (1954-2023)

Pub Interior

Acrylic on board 75 x 60cm (29½ x 23½")
Signed

€ 2,000 - 3,000

140
GRAHAM KNUTTEL (1954-2023)

The Last Pint

Acrylic on canvas 120.5 x 92cm (47½ x 36¼")
Signed

€ 4,000 - 6,000





141
BRIAN BALLARD (B.1943)

Still Life with Flowers in Yellow Jug
(1993)

Oil on canvas, 34.5 x 24.5cm (13½
 x 9½")
 Signed and dated (19)'93

€ 500 - 800

***PLEASE NOTE: Title in the
 printed catalogue should read
 'Still Life with Flowers in Yellow
 Jug (1993)'***



142
ALEXEY KRASNOVSKY
(B. 1945)

Junco (2009)

Oil on canvas, 39 x 49cm
 (15¼ x 19")
 Signed and dated (20)'09

Provenance: Sale, these rooms, 19
 February 2012, lot 85

€ 500 - 800



143
ROSE STAPLETON WCSI (B.1951)

Rooftops

Oil on canvas, 48.5 x 58.5cm (19 x 23")
 Signed

€ 1,000 - 1,500



144

IMOGEN STUART RHA (1927-2024)**St. Brigid Feeding the Poor (1980)**

Bronze, 22.8 x 20.3cm (9" x 8")

Signed and dated 1980

The proceeds of the sale of this sculpture are
being donated to Down Syndrome Ireland.

€ 800 - 1,200



145

**SOPHIA ROSAMOND PRAEGER HRHA
(1867-1954)****Young Boy Praying**

Plaster cast model, 19.7cm (h) (7¾")

Signed with initials

€ 200 - 300

146
TONY O'MALLEY HRHA (1913-2003)

Bahamas (1978)

Mixed media, 27 x 35cm (10½ x 13¾")
 Signed with initials and dated (19)'78

€ 1,500 - 2,000



147
BARRIE COOKE HRHA (1931-2014)

Lough Ree Wind I (1983)

Watercolour and graphite on paper, 43 x 54cm
 (17 x 21¼")
 Signed, inscribed and dated (19)'83

Provenance: With Kerlin Gallery, Dublin,
 label verso

€ 400 - 600



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FINE JEWELLERY & LADIES WATCHES

Auction Tuesday 2nd December 2025

An Irish Connection to an International Market



A Fine & Collectible Sapphire, Turquoise and Diamond Bracelet,
Designed by Georges Lenfant for Gubelin, circa 1965

Estimate €8,000-12,000

Enquiries

Claire-Laurence Mestrallet: claire@adams.ie

Fine Watches

Auction Wednesday 3rd December 2025



Enquiries

Ken Israel: watches@adams.ie

Irish Old Masters

THURSDAY 4TH DECEMBER 2025

A NEWLY DISCOVERED MASTERPIECE BY

Gabriele Ricciardelli (active Ireland c. 1760-1770)

A view of Dublin Bay from Mount Merrion



Enquiries:

Stuart Cole s.cole@adams.ie

ADAM'S Est. 1887

ADAM'S

Est. 1887

AT HOME

Wednesday 17th December

Catalogue Coming Soon



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GENERAL TERMS & CONDITIONS OF BUSINESS

The Auctioneer carries on business on the following terms and conditions and on such other terms or conditions as may be expressly agreed with the Auctioneer or set out in any relevant Catalogue. Conditions 17-22 relate mainly to buyers and conditions 24-40 relate mainly to sellers. Words and phrases with special meanings are defined in condition 1. Buyers and sellers are requested to read carefully the Cataloguing Practice and Catalogue Explanations contained in conditions 2 and 8.

DEFINITIONS AND GENERAL CONDITIONS

Definitions

1. In these conditions the following words and expressions shall have the following meanings:

'Auctioneer' – James Adam and Sons trading as Adam's

'Auctioneer's Commission' – The commission payable to the Auctioneer by the buyer and seller as specified in conditions 22 and 26.

'Catalogue' – Any advertisement, brochure, estimate, price list or other publication.

'Forgery' – A Lot which was made with the intention of deceiving with regard to authorship, culture, source, origin, date, age or period and which is not shown to be such in the description therefore in the Catalogue and the market value for which at the date of the auction was substantially less than it would have been had the Lot been in accordance with the Catalogue description.

'Hammer Price' – The price at which a Lot is knocked down by the Auctioneer to the buyer.

'Lot' – Any item which is deposited with the Auctioneer with a view to its sale at auction and, in particular, the item or items described against any Lot number in any Catalogue.

'Proceeds of Sale' – The net amount due to the seller being the Hammer Price of the Lot after deducting the Auctioneer's Commission thereon under condition 26 the seller's contribution towards insurance under condition 28, such VAT as is chargeable and any other amounts due by the seller to the Auctioneer in whatever capacity howsoever arising.

'Registration Form or Register' – The registration form (or, in the case of persons who have previously attended at auctions held by the Auctioneer and completed registration forms, the register maintained by the Auctioneer which is compiled from such registration forms) to be completed and signed by each prospective buyer or, where the Auctioneer has acknowledged that a bidder is acting as agent on behalf of a named principal, each such bidder prior to the commencement of an auction.

'Sale Agreement Form' – The sale agreement form to be completed and signed by each seller prior to the commencement of an auction.

'Total Amount Due' – The Hammer Price of the Lot sold, the Auctioneer's Commission due thereon under condition 22, such VAT as is chargeable and any additional interest, expenses or charges due hereunder.

'V.A.T.' – Value Added Tax.

Cataloguing Practice and Catalogue Explanations

2. Terms regarding cataloguing practice used in catalogues have specific meanings, and attention is drawn to these explanations in each published catalogue.

GENERAL CONDITIONS

Auctioneer Acting as Agent

3. The Auctioneer is selling as agent for the seller unless it is specifically stated to the contrary. The Auctioneer as agent for the seller is not responsible for any default by the seller or the buyer. The Auctioneer reserves the right to bid on behalf of the seller.

Auctioneer Bidding on behalf of Buyer

4. It is suggested that the interests of prospective buyers are best protected and served by the buyers attending at an auction. However, the Auctioneer will, if instructed, execute bids on behalf of a prospective buyer. Neither the Auctioneer nor its employees, servants or agents shall be responsible for any neglect or default in executing bids or failing to execute bids.

Admission to Auctions

5. The Auctioneer shall have the right exercisable in its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.

Acceptance of Bids

6. The Auctioneers shall have the right exercisable in its absolute discretion to refuse any bids, advance the bidding in any manner it may decide, withdraw or divide any Lot, combine any two or more Lots and, in the case of a dispute, to put any Lot up for auction again.

Indemnities

7. Any indemnity given under these conditions shall extend to all actions, proceedings, claims, demands, costs and expenses whatever and howsoever incurred or suffered by the person entitled to the benefit of the indemnity and the Auctioneer declares itself to be a trustee of the benefit of every such indemnity for its employees, servants or agents to the extent that such indemnity is expressed to be for their benefit.

Representations in Catalogues

8. Representations or statements made by the Auctioneer in any Catalogue as to attribution, authorship, genuineness, source, origin, date, age, provenance, condition or estimated selling price or value is a statement of opinion only. Neither the Auctioneer nor its employees, servants or agents shall be responsible for the accuracy of any such opinions. Every person interested in a Lot must exercise and rely on their own judgement and opinion as to such matters.

Governing Law

9. These conditions shall be governed by and construed in accordance with Irish Law.

Notices

10. Any notice or other communication required to be given by the Auctioneer hereunder to a buyer or a seller shall, where required, be in writing and shall be sufficiently given if delivered by hand or sent by post to, in the case of the buyer, the address of the buyer specified in the Registration Form or Register, and in the case of the seller, the address of the seller specified in the Sale Agreement Form or to such other address as the buyer or seller (as appropriate) may notify the Auctioneer in writing. Every notice or communication given in accordance with this condition shall be deemed to have been received if delivered by hand on the day and time of delivery and if delivered by post three (3) business days after posting.

Conflict of Interest

11. The Auctioneer affirms that no conflict of interest exists that prevents him/her providing the property service for the Client.

Records

12. The Auctioneer will keep a record of the services provided on foot of any Agreement for 6 years. All financial records must be kept for 7 years.

Bank Account

13. The Auctioneer's "Client Account" is held at:
Bank of Ireland
39 St. Stephen's Green
Dublin 2

Client Monies

14. Any interest credited to the Client Account in respect of monies held by the Auctioneer will be dispersed in accordance with the Property Services (Regulation) Act 2011 (Client Monies) Regulations 2012.

Complaints

15. Any complaint which the Client may have arising under this Agreement may be dealt with by Eamon O'Connor - email: e.oconnor@adams.ie - tel: +353 1 6760261. A response will issue within 10 working days of receipt of the complaint.

Where the Client is dissatisfied with the response to the complaint received from the Auctioneer, the Client may make a complaint to: Property Services Regulatory Authority, Abbey Buildings, Abbey Road, Navan, Co Meath, C15 K7PY.

Statement of obligations on the Auctioneer pursuant to section 42 and 43 of the Criminal Justice (Money Laundering and Terrorist Financing) Act 2010

16. The Auctioneer is obliged under sections 42 and 43 of the Criminal Justice (Money Laundering and Terrorist Financing) Act 2010 to report to An Garda Síochána and the Revenue Commissioners suspicious transactions and transactions involving places designated under section 32 of that Act. The maximum cash accepted per transaction is €8,000. For any cash payments in excess of €500, a PSRA cash origin form will have to be completed.

CONDITIONS 17-22 (INCLUSIVE) PREDOMINANTLY CONCERN THE BUYER

Non-Payment or Failure to Collect Purchased Lots

17. If a buyer fails to pay for and/or collect any purchased Lot by the dates herein specified for payment and collection the Auctioneer shall, in its absolute discretion and without prejudice to any other rights or remedies it may have, be entitled to exercise one or more of the following rights or remedies without further notice to the buyer:

- (a) To issue court proceedings for damages for breach of contract.
- (b) To rescind the sale of that Lot or any other Lots sold to the buyer whether at that or any other auction.
- (c) To resell the Lot or cause it to be resold whether by public auction or private sale. In the event that there is a deficiency between the Total Amount Due by the buyer and the amount received by the Auctioneer on such resale after the deduction of any necessary expenses the difference shall be paid to the Auctioneer by the buyer. Any surplus arising shall belong to the seller.
- (d) To store (whether at the Auctioneer's premises or elsewhere) and insure the purchased Lot at the expense of the buyer.
- (e) To charge interest on the Total Amount Due at the rate of 2% over and above the base interest rate from time to time of Bank of Ireland or if there be no such rate, the nearest equivalent thereto as determined by the Auctioneer in its absolute discretion from the date on which the payment is due hereunder to the date of actual payment.
- (f) To retain that Lot or any other Lot purchased by the buyer whether at the same or any other auction and release same to the buyer only after payment to the Auctioneer of the Total Amount Due.
- (g) To apply sums which the Auctioneer received in respect of Lots being sold by the buyer towards settlement of the Total Amount Due.
- (h) To exercise a lien on any property of the buyer in the possession of the Auctioneer for whatever reason.

Liability of Auctioneer and Seller

18. Prior to auction ample opportunity is given for the inspection of the Lots on sale and each buyer by making a bid acknowledges that he has, by exercising and relying on his own judgement, satisfied himself as to the physical condition, age and Catalogue description of each Lot (including but not restricted to whether the Lot is damaged or has been repaired or restored). All Lots are sold with all faults and imperfections and errors of description. None of the seller, the Auctioneer nor any of their employees, servants or agents shall be responsible for any error of description or for the condition or authenticity of any Lot. No warranty whatsoever is given by the seller or Auctioneer or by any of their employees, servants or agents in respect of any Lot and any condition or warranty express or implied by statute or otherwise is hereby specifically excluded.

Forgeries

19. Any amount paid by a buyer in respect of a Lot which, if it is proved within 3 years of the date of the auction at which it was purchased, to have been a Forgery shall be refunded by the seller subject to the provisions hereof, provided that:

- (a) The Lot has been returned by the buyer to the Auctioneer within 3 years of the date of the auction in the same condition in which it was at the time of the auction together with evidence proving that it is a Forgery, the number of the Lot and the date of the auction at which it was purchased;
- (b) The Auctioneer is satisfied that the Lot is a Forgery and that the buyer has and is able to transfer good and marketable title to the Lot free from any third party claims;

FURTHER PROVIDED THAT the buyer shall have no rights here under if:

- (i) The description of the Lot in the Catalogue at the time of the auction was in accordance with the then generally accepted opinion of the scholars or experts or fairly indicated that there was a conflict of such opinion;
- (ii) The only method of establishing at the time of the auction in question that the Lot was a Forgery would have been by means of scientific processes which were not generally accepted for use until after the date of the auction or which were unreasonably expensive or impractical.

The buyer's sole entitlement under this condition is to a refund of the actual amount paid by him in respect of the Lot. Under no circumstances shall the Auctioneer be liable for any damage, loss (including consequential, indirect or economic loss) or expense suffered or incurred by the buyer by reason of the Lot being a Forgery. The benefit of this condition shall be solely and exclusively for the buyer and shall not be assignable. The buyer shall for the purpose of this condition be the person to whom the original invoice in respect of the sale of the Lot is made.

Photographs

20. The buyer authorises the Auctioneer at any time to make use of any photographs or illustrations of the Lot purchased by the buyer for such purposes as the Auctioneer may require.

New VAT Regulations

21. All lots are sold within the Auctioneer's VAT margin scheme. Revenue Regulations require that the buyer's premium must be invoiced at a rate which is inclusive of VAT. This VAT is not recoverable by any VAT registered buyer.

Buyer's Premium

22. The Auctioneer may also charge a fee to the purchaser "the buyer's premium". The buyer's premium is a commission paid by the buyer to the Agent in addition to the sale price. The standard buyer's premium shall be 25% inclusive of VAT, and may be subject to change.

Internet Bidding

23. These terms and conditions apply to all internet bidding at sales conducted by, or in conjunction with, Adam's, covering both live auctions and online-only timed auctions. Internet bidding conditions are in conjunction to those which are covered in our General Terms and Conditions of Business.

Registration

Before you can bid via Internet Bidding, you must register to bid online by signing up for a 'My Adam's' account. Bidders must be registered at least 24 hours prior to the start of any Sale or you may not be able to bid online in that Sale. You will be liable for any and all bids made via your account.

Internet Bidding Process

Each bid made online shall be final and binding as soon as you click the Bid button. The bidder holds sole responsibility for any bid submitted, including those made in error, and will be held liable for the full payment and collection of the lot if named the winning bidder.

In the event of a tie between a bid placed by you online and any other identical bid(s) (including bids made in person at the Sale, telephone bids, absentee bids, and other internet bids), it will be at the auctioneer's discretion as to which bid shall be accepted.

Adam's reserves the right to reject a registration to bid online, withdraw its permission for you to use Internet Bidding, or terminate an Internet Bidding account, for any reason at any time prior to, during or after a Sale without prior notice.

If you choose to use the Internet Bidding service, you do so entirely at your own risk. Adam's does not take responsibility for any issues regarding internet bidding functionality or delays which may occur due to software or hardware complications.

CONDITIONS 24-40 (INCLUSIVE) PREDOMINANTLY CONCERN THE SELLER

Auctioneer's Discretion

24. With regard to the sale of any Lot the Auctioneer shall have the following powers exercisable solely in the discretion of the Auctioneer.

- (i) To decide whether to offer any Lot for sale or not.
- (ii) To decide whether a particular Lot is suitable for sale by the Auctioneer and, if so, to determine which auction, the place and date of sale, the conditions of sale and the manner in which such sale should be conducted.
- (iii) To determine the description of any Lot in a Catalogue.
- (iv) To decide whether the views of any expert shall be obtained and to submit Lots for examination by any such experts.
- (v) To determine what illustration of a Lot (if any) is to be included in the Catalogue.

Seller's Warranty and Indemnity

25. The seller warrants to the Auctioneer and to the buyer that he is the true owner of the Lot or is legally authorised to sell the Lot on behalf of the true owner and can transfer good and marketable title to the Lot free from any third party claims. As regards Lots not held by the Auctioneer on its premises or under its control the seller warrants and undertakes to the Auctioneer and the buyer that the Lot will be available and in a deliverable state on demand by the Auctioneer or buyer. The seller shall indemnify the Auctioneer and the buyer or any of their respective employees, servants or agents against any loss or damage suffered by any of them in consequence of any breach of the above warranties or undertakings by the seller.

Commission

26. The Seller shall pay the Auctioneer commission at the rate of 10% on the Hammer Price of all Lots sold on behalf of the seller at Irish Art Sales and 17.5% on all other sales together with VAT thereon at the applicable rate. Minimum charges are detailed below. The seller authorises the Auctioneer to deduct from the Hammer Price, paid by the buyer, the Auctioneer's Commission under this condition; VAT payable at the applicable rates and any other amounts due by the seller to the Auctioneer in whatever capacity howsoever arising. The seller agrees that the Auctioneer may also receive commission from the buyer pursuant to condition 22.

Minimum Charges: Each individual lot is subject to a minimum fee of €25.00 plus VAT.

Reserves

27. Subject to the Auctioneer's discretion, the seller shall be entitled prior to the auction to place a reserve on any Lot. All reserves must be agreed in advance by the Auctioneer and entered on the Sale Agreement Form or subsequently be confirmed in writing to the Auctioneer prior to auction. This also applies to changes in reserves. A reserve may not be placed upon any Lot under €500 in value. The reserve shall be the minimum Hammer Price at which the Lot may be sold by the Auctioneer. A reserve once in place may only be changed with the consent of the Auctioneer. A commission shall be charged on the 'knock-down' bid for Lots which fail to reach the reserve price. Such commission shall be 5% of the 'knock-down' bid (Buying In Fee). This commission and any VAT payable thereon must be paid before removal of the Lot after the auction. The minimum commission hereunder shall be €25 per lot. The Auctioneer may in its sole discretion sell a Lot at a Hammer Price below the reserve but in such case the Proceeds of Sale to which the seller shall be entitled shall be the same as they would have been had the sale been at the reserve. Unless a reserve has been placed on a Lot in accordance with the provisions set out above such Lot shall be put up for sale without reserve. In the event that any reserve price is not reached at auction then for so long as the Lot remains with the Auctioneer and to the extent that the Lot has not been re-entered in another auction pursuant to condition 36 the seller authorises the Auctioneer to sell the Lot by private treaty at not less than the reserve price. The Auctioneer shall ensure that in such a case those conditions herein which concern mainly the buyer shall, with any necessary modifications, apply to such sale.

Reserve Instructions

Fixed - sell at a pre-determined value, no higher than the low estimate
Discretion - sell up to 10% below the low estimate
Wide Discretion - sell up to 30% below the low estimate
No Reserve - sell to the highest bidder
Sell - sell to the highest bidder at any amount irrespective of the Lot value

Loss Warranty

28. Unless otherwise instructed by the seller, all Lots deposited with the Auctioneer or put under its control for sale shall automatically be insured by the Auctioneer under the Auctioneer's own fine arts policy for the median estimate, as determined solely at the Auctioneer's discretion. The seller shall pay the Auctioneer a contribution towards such insurance at the rate of 1.5% of the Hammer Price plus VAT. If the seller instructs the Auctioneer not to insure a Lot then the Lot shall at all times remain at the risk of the seller who undertakes to indemnify the Auctioneer and hold the Auctioneer harmless against any and all claims made or proceedings brought against the Auctioneer of whatever nature and howsoever and wheresoever occurring for loss or damage to the Lot. The sum for which a Lot is covered for insurance under this condition shall not constitute and shall not be relied upon by the seller as a representation, warranty or guarantee as to the value of the Lot or that the Lot will, if sold by the Auctioneer, be sold for such amount. Such insurance shall subsist until

such time as the Lot is paid for and collected by the buyer or, in the case of Lots sold which are not paid for or collected by the buyer by the due date hereunder for payment or collection such due date or, in the case of Lots which are not sold, on the expiry of 7 days from the date on which the Auctioneer has notified the seller to collect the Lots.

Professional Indemnity Insurance

29. The Auctioneer holds PI Insurance with:

Insurer's Name: Hiscox Insurance PLC

Address: The Hiscox Building, Peasholme Green, York, YO1 7PR, UK.

Duration of Agreement

30. Duration of this agreement shall commence from the the date of consignment, as recorded on the sale agreement/receipt, and shall continue in force until the property is either sold or collected (The Contract Period). If terminated before the end of the contract period, 30 days notice shall be given.

Termination of Agreement

31. The Agreement can be terminated at the complete discretion of the Auctioneer at any time, subject to the 30 days notice, as outlined in condition 30. A vendor is able to end an agreement at any point up to the sale of the Lot but will be held subject to charges for withdrawn Lots, as outlined in Article 35.

Recision of Sale

32. If before the Auctioneer has paid the Proceeds of Sale to the seller the buyer proves to the satisfaction of the Auctioneer that the Lot is a Forgery and the requirements of condition 19 are satisfied the Auctioneer shall rescind the sale and refund to the buyer any amount paid to the Auctioneer by the buyer in respect of the Lot.

Payment of Proceeds of Sale

33. It is a condition of sale that payment to the seller cannot be made unless the buyer has paid, and their funds cleared through our bank. The Auctioneer shall remit the Proceeds of Sale to the seller not later than 30 days after the date of the auction, provided however that, if by that date, the Auctioneer has not received the Total Amount Due from the buyer then the Auctioneer shall remit the Proceeds of Sale within 7 working days after the date on which the Total Amount Due is received from the buyer. If credit terms have been agreed between the Auctioneer and the buyer the Auctioneer shall remit to the seller the Proceeds of Sale not later than 30 days after the date of the auction unless otherwise agreed by the seller. If before the Total Amount Due is paid by the buyer the Auctioneer pays the seller an amount equal to the Proceeds of Sale then title to the Lot shall pass to the Auctioneer. If the buyer fails to pay the Auctioneer the Total Amount Due within 14 days after the date of the auction, the Auctioneer shall endeavour to notify the seller and take opinion of the Auctioneer feasible, shall endeavour to assist the seller to recover the Total Amount Due from the buyer provided that nothing herein shall oblige the Auctioneer to issue proceedings against the buyer in the Auctioneer's own name. If circumstances do not permit the Auctioneer to take instructions from the seller or, if after notifying the seller, it does not receive instructions within 7 days, the Auctioneer reserves the right, and is hereby authorised by the seller at the seller's expense, to agree special terms for payments of the Total Amount Due, to remove, store and insure the lot sold, to settle claims made by or against the buyer on such terms as the Auctioneers shall in its absolute discretion think fit, to take such steps are necessary to collect monies due by the buyer.

Payment of Proceeds to Overseas Sellers

34. If the seller resides outside Ireland the Proceeds of Sale shall be paid to such seller in Euros unless it was agreed with the seller prior to the auction that the Proceeds of Sale would be paid in a currency (other than Euros) specified by the seller in which case the Proceeds of Sale shall be paid by the Auctioneer to the seller in such specified currency (provided that the currency is legally available to the Auctioneer in the amount required) calculated at the rate of exchange quoted to the Auctioneer by its bankers on the date of payment.

Charges for Withdrawn Lots

35. Once catalogued, Lots withdrawn from sale before proofing/publication of Catalogue will be subject to commission of 5% of the Auctioneer's latest estimate of the auction price of the Lot withdrawn together with VAT thereon and any expenses incurred by the Auctioneer in relation to the Lot. If Lots are withdrawn after proofing or publication of Catalogue they will be subject to a commission of 10% of the Auctioneer's latest

estimate of the auction price of the Lot withdrawn together with VAT thereon and any expenses incurred by the Auctioneer in relation to the Lot. All commission hereunder must be paid for before Lots withdrawn may be removed.

Unsold Lots

36. Where any Lot fails to sell at auction the Auctioneer shall notify the seller accordingly and (in the absence of agreement between the seller and the Auctioneer to the contrary) such Lot may, in the absolute discretion of the Auctioneer, be re-entered in the next suitable auction unless instructions are received from the seller to the contrary, otherwise such Lots must be collected at the seller's expense within the period of 30 days of such notification from the Auctioneer. Upon the expiry of such period the Auctioneer shall have the right to sell such Lots by public auction or private sale and on such terms as the Auctioneer in its sole discretion may think fit. The Auctioneer shall be entitled to deduct from the price received for such Lots any sums owing to the Auctioneer in respect of such Lots including without limitation removal, storage and insurance expenses, any commission and expenses due in respect of the prior auction and commission and expenses in respect of the subsequent auction together with all reasonable expenses before remitting the balance to the seller. If the seller cannot be traced the balance shall be placed in a bank account in the name of the Auctioneer for the seller. Any deficit arising shall be due from the seller to the Auctioneer. Any Lots returned at the seller's request shall be returned at the seller's risk and expense and will not be insured in transit unless the Auctioneer is so instructed by the seller.

Photographs and Illustrations/Marketing Charges

37. The seller authorises the Auctioneer to photograph and illustrate any Lot placed with it for sale and further authorises the Auctioneer to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time in its absolute discretion (whether or not in connection with the auction).

Catalogue illustrations are included at the discretion of the Auctioneer. Marketing charges will be calculated as a scaled fee, working off the hammer price as per the table below. All prices are subject to VAT at the standard rate.

€0-€500 hammer price	€25
€501-€2999 hammer price	€50
€3000 and above hammer price	€100

Outlay Charges

38. Where additional costs from third parties have accrued from the handling and selling of a Lot, the seller authorises the Auctioneer to deduct these charges from the Total Amount Due. These charges include, but are not limited to, charges concerning carriage, restoration, framing and repair and are set by the third party. Where the Lot is not sold, these charges will be billed directly to the client.

VAT

39. It is presumed, unless stated to the contrary, that the items listed herein are auction scheme goods as defined in the Finance Act 1995.

Artist's Resale Rights (Droit de Suite)

40. Government Regulations (S.1. 312/2006)

Under this legislation a royalty (droit de suite) is payable to living or deceased (up to 70 years from date of death) artists of E.U. Nationality on all works resold for €3,000 or more, other than those sold by the artist or the artist's agent.

The resale royalty payable is calculated as follows:

From €3,000 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

The total amount of royalty payable on any individual sale shall not exceed €12,500.

The seller is liable for payment (paragraph 7.1 of Government Regulations (S.1. 312/2006)) of this royalty on completion of the sale. The artist may request from the Auctioneer any information necessary to secure payment.

Unless otherwise directed by the vendor, the Auctioneer will automatically deduct the amount due from the proceeds of sale and will hold in trust for the artist or their representative the said sum.

VAT SYMBOLS, EXPLANATIONS AND REFUNDS

Introduction

This guide outlines the Value Added Tax (VAT) treatment of lot(s) sold at auction through Adam's. It covers the most common types of transactions, although other situations may arise. As every buyer's situation is different, we cannot offer specific tax advice. In all cases the relevant tax legislation takes precedence. You are advised to, and are responsible for, obtaining independent tax advice where necessary.

Depending on the status of the lot, and your status as a buyer, VAT may be charged on the hammer price, the buyer's premium or both. Any such taxes will be identified at lot level, therefore it is important to familiarize yourself with the key symbols below.

Most lot(s) are sold in accordance with the Irish Auctioneer's Margin Scheme and accordingly VAT will not normally be charged on the hammer price. Adam's must bear VAT on the Buyer's Premium and hence will charge an amount in lieu of VAT at the standard rate on these premiums i.e., the invoiced buyer's premium of 25% will therefore include the VAT. Said lots are identified with no symbol denoted beside the lot number.

A limited range of goods, including most books, are subject to a 0% rate of VAT and therefore no amount in lieu of VAT will be added to the Buyer's Premium.

Where Lots have been imported from outside the European Union, and are under a Temporary Admission Authorisation, they will be denoted by the symbol * shown beside the lot number in the catalogue. They may be subject to additional charges on the hammer price which should be the relevant prevailing rate in the jurisdiction of import on the date of importation.

No symbol	This is an Irish Auctioneers Margin Scheme lot. 23% Irish VAT will be charged on the 'buyers' premium' only and invoiced on an inclusive basis. Total payable 25%
*	Lot imported under Temporary Admission. 13.5% Irish import VAT will be charged on the 'hammer' price and 23% Irish VAT will be charged on the 'buyer's premium' and invoiced on an inclusive basis under Irish Auctioneer's Margin Scheme rules. Total payable 38.5% (See below for more information)
0	VAT Zero-rated items (Ireland only) Total payable 20.325%

General

Exporting Lots from the European Union

Where a Lot is exported from the European Union in accordance with the conditions detailed below the VAT may be cancelled or refunded by Adam's as follows:

1. Lots sold under the Auctioneers Margin Scheme – the amount charged in lieu of VAT on the buyer's premium.
2. Lots under the Temporary Admission Authorisation - the amount charged in lieu of VAT on the buyer's premium PLUS the prevailing Irish import VAT.

Original correct export document is required from the Irish Revenue Commissioners showing that the lot has been exported from the European Union.

A. Cancellation of VAT charges

Where a buyer instructs an Adam's authorised carrier to facilitate the transportation of the lot then a zero-rated invoice can be issued. The proof of export in the form of an export declaration to the Irish Revenue Commissioners will be facilitated by Adam's customs agent.

B. Refund of VAT Charges

Where a buyer makes their own arrangements for transportation of the lot(s), the buyer must pay for the lot(s) in full including all elements of the Irish VAT. ONLY upon receipt of satisfactory proof of export (i.e. a copy of the export declaration to the Irish Revenue Commissioners showing that the lot has been exported from the European Union) will Adams then refund to the Buyer the amount of VAT initially paid.

1. VAT TO BE REFUNDED MUST BE €50 OR MORE PER SHIPMENT
2. A PROCESSING FEE OF €20 (PLUS ANY APPLICABLE VAT) WILL APPLY.

Adam's, upon request and for an administrative fee, may apply for a license to export your lot(s) outside of the EU.

Miscellaneous

1. Buyers from outside the European Union should note that upon importing lots to their final destination outside the European Union, local import VAT, import duties, sales taxes and/or use taxes may be payable. Please consult your local tax advisor.

2. If you purchase a lot which is under a Temporary Admission Authorisation (indicated by a * symbol and intend to export it from the European Union for repair, restoration or alteration, please contact Adams before collection. Failure to do so may result in the import VAT becoming payable immediately and Adam's being unable to refund the VAT charged on deposit.

3. If you collect the Lot from Adams in Ireland with a view to "hand-carrying" it back to its final destination, you must pay the Irish VAT in full. Adams cannot cancel or refund the Irish tax in these circumstances.

Notes





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